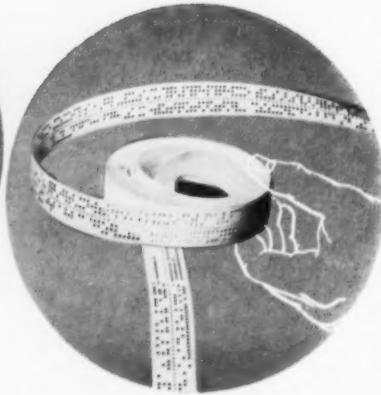
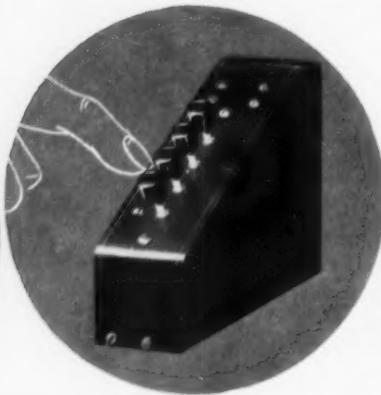
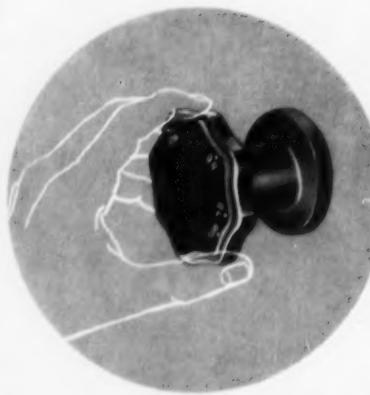


The Inland Printer

You Can Reduce Costs in Your Plant
Ideas Bring GPO Employees Rewards
Modern Type Display—Contrast
How to Handle Flexographic Inks
Who Owns Your Printing Business?

NEW... LINOTYPE'S HYDRAQUADDER OPERATES ALL 3 WAYS!



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A knob enables the operator to mechanically direct all quadding functions. He merely turns the knob to any of the four indicated positions—center, quad left, quad right, or regular—and the Hydraquadder responds automatically.

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This first *truly hydraulic* quadder cuts costs and increases production wherever composition requirements call for white space with lines set flush left, centered, or flush right. With the Hydraquadder, operators set quadded and centered matter at speeds *faster* than the simplest straight matter.

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2 by Electric Push-buttons

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3 by Tape Automatically

Quadders for tape operation also are an *original* Linotype development. The Hydraquadder's electric system is just plugged into a tape operating unit and the Hydraquadder responds to coded signals at speeds up to 12 lines a minute.

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SEPTEMBER 1955

Vol. 135

No. 6

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Paper Company President's Tears Fall on Printer's "Deaf Ears"

Editor, *The Inland Printer*:

The crocodile tears shed by Mr. George Olmsted, Jr., S. D. Warren Co. president, in the August issue of your publication, fall on deaf ears as far as this printer is concerned.

I do not pretend to be an economist, but my basic economics course in college taught me that costs and overhead work inversely percentage-wise with volume in a properly run business. Your own Newsletter in the August issue states that paper and board production hit a new high for the first six months of 1955 and that total 1955 output may be 10 per cent over 1954, and that this will be a new high for the third year in a row. I know costs of business have increased, but the productivity of the mills and their increased markets, points which they constantly throw at us, have been large enough to fill this gap.

Really, it is difficult to put much credence in what Mr. Olmsted says, where he breaks into tears and says they must pass along the cost increases which they can no longer absorb. The mills sure haven't done much absorbing! We have had three price increases in five papers this year already!

Certainly, I want the paper mills to make a profit! We need each other, but let's be honest with each other. If Warren has been able to spend \$25,000,000 on expansion since 1946, as Mr. Olmsted says, than neither the company nor its investors can be said to be in any particular pain. Let us remember that you can prove most anything with

(Turn to page 4)

Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 309 West Jackson Boulevard, Chicago 6, Illinois.

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LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

a set of figures, ratios and percentages if you want to juggle them enough.

The only real thing I gain from the article is that Mr. Olmsted is trying to set us up for another round of paper price increases and is going to blame this one on the automobile manufacturers and the C.I.O. This is really reaching for a reason! Aren't the paper manufacturers strong enough to stand on their own feet and make their own deal with labor, or are they whipped before they start, as Mr. Olmsted implies?

I have paper salesmen streaming in every week "bending my ear" and trying to justify this round of paper price increases. Most of them are real nice men and I am proud to count them as my friends, but if they can't "sell" this increase because most of them feel as I do, how can Mr. Olmsted? If I am going to continue to subscribe and pay for your publication please don't use it as a "mouthpiece" for the paper industry.

—Lars R. Gilson, Gilson Press, Grand Rapids, Michigan

Praises IP Craftsmen's Issue

Editor, *The Inland Printer*:

The July Craftsmen's Convention issue is the most impressive and extensive ever published by *The Inland Printer*. Being fully aware of the tremendous amount of work involved in its production, I wish to convey to you my sincerest congratulations.

Your cooperation in always favorably reporting Craftsmen activities and accomplishments, and the very effective publicity given the International in the pages of *The Inland Printer*, have been to my thinking, the principal factors in the remarkable growth achieved by Craftsmen everywhere.

—A. R. Tommasini, President, International Association of Printing House Craftsmen, Inc., Berkeley, California

Oh, for the Good Old Days!

Editor, *The Inland Printer*:

I received your questionnaire, but being an old-timer, I thought my opinions would be rather old-fashioned at this time with all the new and modern equipment we now have in comparison to what we had back in November, 1899, when I started the trade.

I was loaned a copy of *The Inland Printer* by one of the boys after I had been around the shop about a month. Have read it off-and-on ever since. Seldom do I see one now without it is the one I subscribe for myself.

I just recently sold a "Shopper" here in Barstow and I am now working in a small weekly plant in Victorville, Cal., 35 miles west of here.

The plant is now being partly modernized. They are installing some offset equipment and a new and large Intertype and a folder of some kind (up to now they hand-folded everything), and when I hear them talking about prices I cannot help but think back to the old days.

Actually, I think what the trade needs especially is a more strict apprenticeship, like we used to have in the old days.

Of course, I understand we do have good trade schools and all that, but you will find very few printers today who can go into any shop and produce work in more than one department.

Of course, I mean in the smaller cities where the all-around man is actually needed. In the cities it is O.K. I have worked as a make-up man on a metropolitan paper and even a long time back just put in my six- or seven-hour shift and took off.

I celebrated my 70th birthday the second of this month. I work right alongside the young men on make-up, ads, or commercial printing and command just as good a salary as any of them. But in the old days we had to really print to get by. Now we have so many with a few months on the job such as G. I. trainees who learn just one thing and come to the small shop in the country where a good many of them are just in the way.

I started my trade in Chickasha, Oklahoma, which is on the road between Kansas City and the big cities in Texas, and every six months the "tourists," as I chose to call them, would stop off on their trips north or south and work a few days, and in my humble opinion those were the boys who really knew their printing.

They worked in all kinds of plants and in large and small cities, and even though they did drink a lot of liquor they were printers of the highest type.

—Jake Rothstein, Barstow, California

Here's the Puzzle's Solution

Editor, *The Inland Printer*:

In re: "Printer's Puzzle Puzzler." Could it be that the answer is as simple as EMS? Not the pica-em so much in use today, but the old fashioned square-of-the-type-size em of the old hand-set days (for instance 1863).

Maybe this will illustrate the point:

Twice NINE of us are Eight of us:

9-point ems	18-point ems
-------------	--------------

144-points	144-points
------------	------------

TEN of us are THREE!

9-point ems	30-point ems
-------------	--------------

90-points	90-points
-----------	-----------

FIVE of us are FOUR of us,

4-point ems	5-point ems
-------------	-------------

20-points	20-points
-----------	-----------

Who can we be?

If this is not enough,

Or you incline to more,

Then SEVEN of us are FIVE of us

10-point ems	14-point ems
--------------	--------------

70-points	70-points
-----------	-----------

FIVE of us are FOUR!

4-point ems	5-point ems
-------------	-------------

20-points	20-points
-----------	-----------

—H. D. Hart, Lawrence, Kansas

(Editor's Note: The above letter is representative of a number of letters from readers who were smart enough to spot the answer.)

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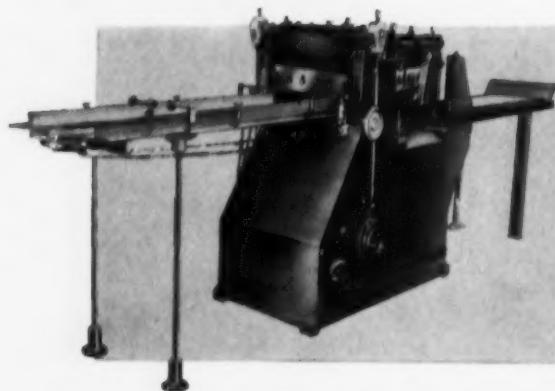
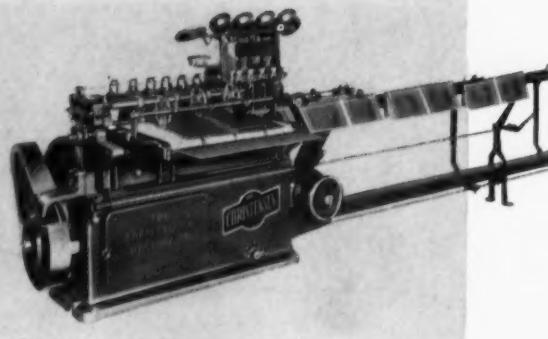


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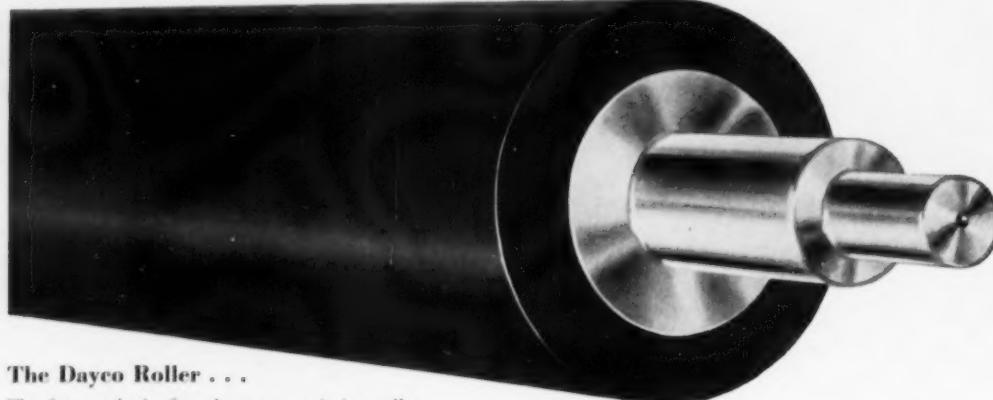
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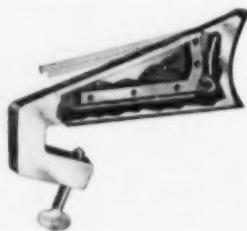
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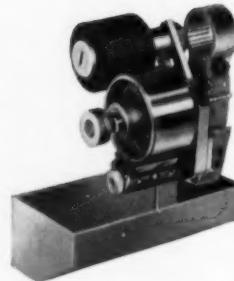


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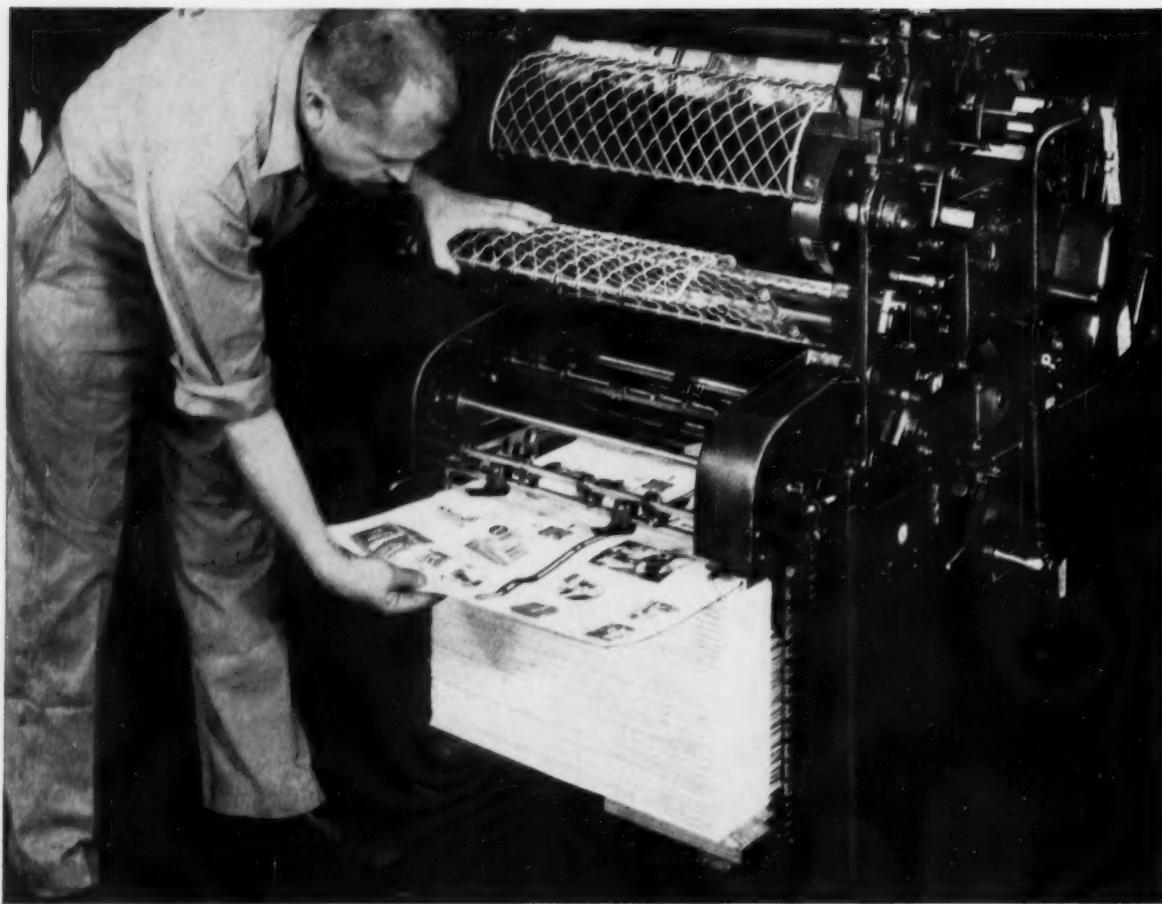
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It's passé

Tastes and techniques change
in packaging and printing . . .
just as they do in motor cars.

You bring a new sparkle to
your packaged product or printed piece . . . a modern
look that commands attention, when you use McLaurin-
Jones Metallic papers.

Don't risk being passé, when a few additional dollars can
convert your package or printed piece to a standout
in today's highly competitive markets.

Make it a must to specify McLaurin-Jones Old
Tavern Metallic papers.

M-J
OLD TAVERN
METALLIC PAPERS

for packaging and printing

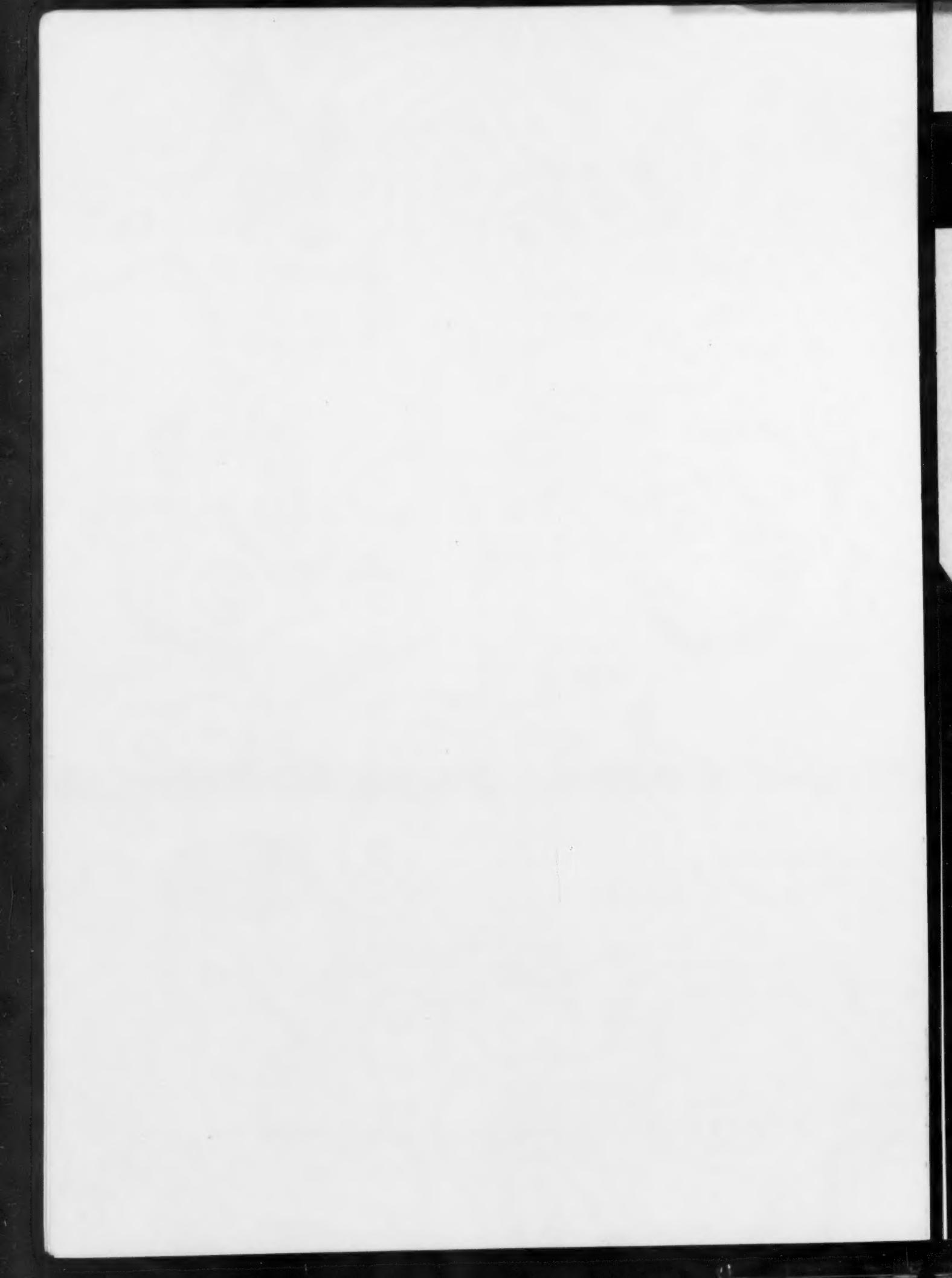
MC LAURIN-JONES COMPANY
Headquarters: Brookfield, Mass.

Mills: Brookfield & Ware, Mass.,
Homer, La.

Offices: New York, Chicago, Los Angeles,
Cincinnati

Send for free 9" x 12" reprint of catalog
available for framing.

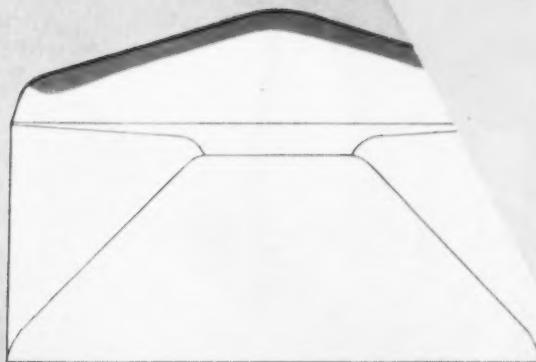
Old Tavern gold and platinum papers



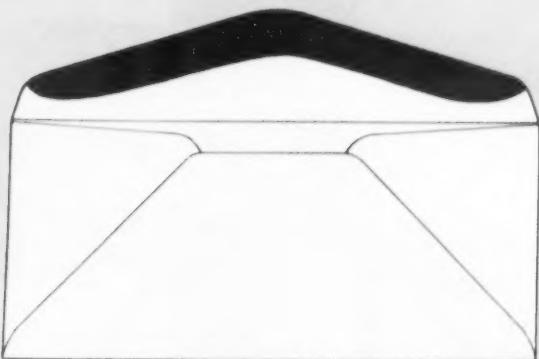
A PROGRESS REPORT to the

PRINTER
CONSUMER
MERCHANT

on the new P.V.A.* seal!



THE OLD



THE NEW

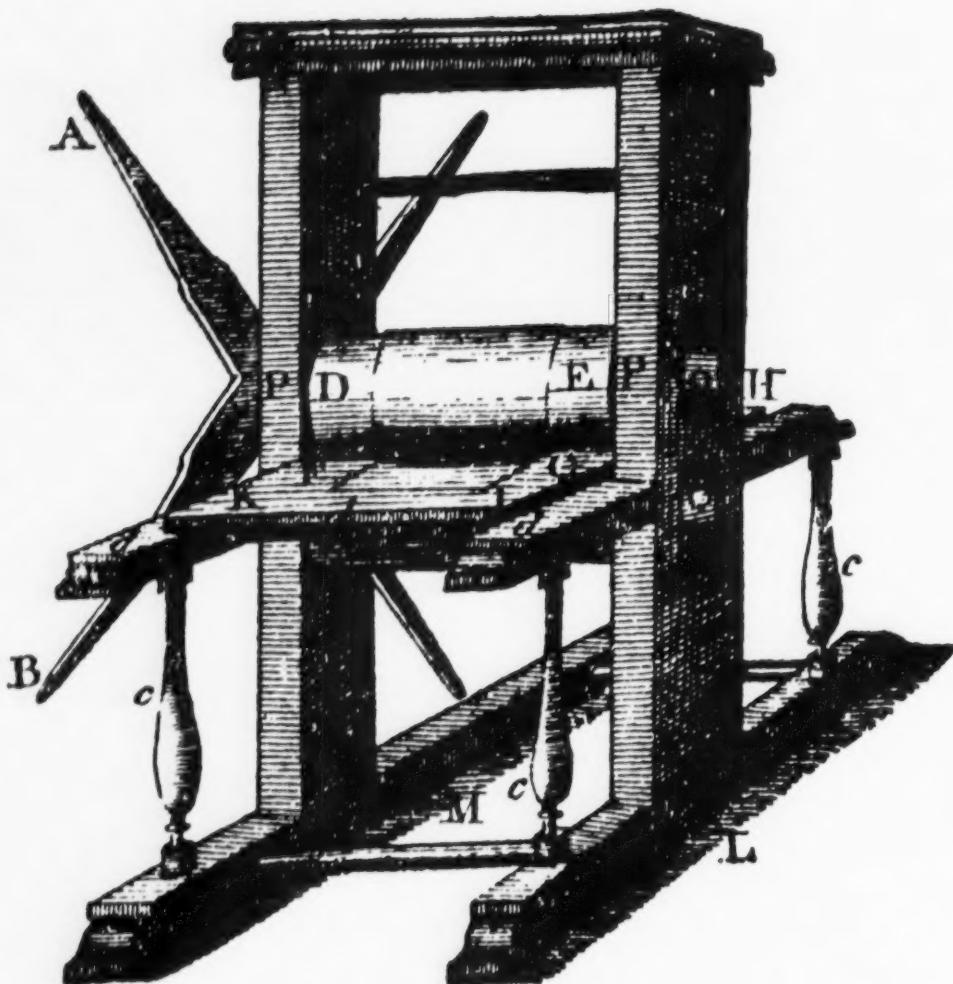


- ✓ ABSOLUTE FLATNESS • press performance, convenience, neatness
- ✓ QUICK STICK • no Curl or Seal Impression
- ✓ WITHSTANDS HUMIDITY
- ✓ NO PRICE PREMIUM
- ✓ TIME TESTED IN OUR LABORATORIES for economic efficiency and "all around" performance in Automatic Sealing.

**Dayton
Envelopes**

*Poly-vinyl Alcohol and Acetate

HOWARD PAPER MILLS, INC., DAYTON ENVELOPE COMPANY DIVISION • DAYTON, OHIO



More printers depend on
AMERICAN AIRLINES AIRFREIGHT
as their most dependable service

Enterprising printers have turned to American Airlines Airfreight knowing that this way they can be sure of rapid, direct and dependable on-time deliveries, because American offers *more* scheduled service to *more* key cities and industrial areas *than any other air carrier.*

Take advantage of American's superiority in coverage, capacity and experience to solve your shipping problems with the utmost efficiency. For information, wire collect to: American Airlines, Inc., Cargo Sales Division, 100 Park Ave., New York 17, N. Y.

to increase profits . . .



*standardize on fewer
grades of rag paper
and order them in
larger quantities from*

neenah

Why waste money on small quantities of paper? Instead, select those grades of paper that form the bulk of your work and standardize on them. Then let Neenah supply all your rag paper needs as Neenah makes the most complete line in America.

To help your salesmen, Neenah offers a fast-moving line of quality papers that are acceptable, and in many cases, in demand by your discriminating customers. Neenah's "quality" story is reaching thousands of businessmen through ads appearing in

Nation's Business
Dun's Review and Modern Industry
Advertising Requirements
Journal of Accountancy
The Reporter
Insurance Salesman
Rough Notes

To help you solicit business on fine rag papers, your Neenah salesman offers you —

- **Neenah Guide to Preferred Letterheads**
- **3 Keys to Selection and Use of Thin Papers**
- **Your Guide to Better Indexing**
- **Neenah Pattern Kit**
- **The Cost of Influencing People**



NEENAH PAPER COMPANY
Neenah, Wisconsin

Performance Records give you a sound basis for choosing paper

Cellugloss Offset Enamel is especially designed for offset lithography. It is accepted by lithographers throughout the country as an outstanding sheet because its white smooth surface is highly compatible with the offset process.

Cellugloss Offset Enamel also performs most efficiently for letterpress work with semigloss and gloss inks.

Cellugloss can be used in combination jobs where both letterpress and offset lithography are produced on one sheet.

Look for a moment at the performance records of St. Regis Cellugloss Offset Enamel. Then specify this fine paper for your next job.

CELLUGLOSS

Record

of the use of St. Regis
80 lb. Cellugloss
Offset Enamel

(Name of printer on request)

THE JOB:
Mailing Brochure, 4 color

QUANTITY:

4,680,000 copies
(390,000 sheets)

FORMS:

4 forms,
6 Up...2 sides...work and turn,
on 4-color Harris Offset;
LSM—42" x 58"

SHEET SIZE:

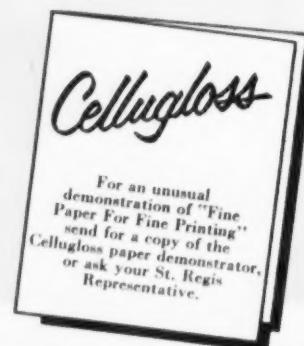
38 $\frac{3}{4}$ " x 52 $\frac{3}{4}$ "

Results Obtained

	Best Industry Standards	Cellugloss Perform- ance
Make-ready time	3.8 hours	5.0 hours
Impres- sions	3,220 per hr.	3,702 per hr.

Workability Advantages

The lustre-finish of Cellugloss made it possible to deliver these illustrated folders WITHOUT VARNISHING . . . a quality job at substantial production saving. Reproduction of featured products was excellent.



A WIDER RANGE OF GRADES FOR A WIDER RANGE OF JOBS

Enamel Printing Papers, Coated Printing Papers, Uncoated Printing Papers, Uncoated Book Papers

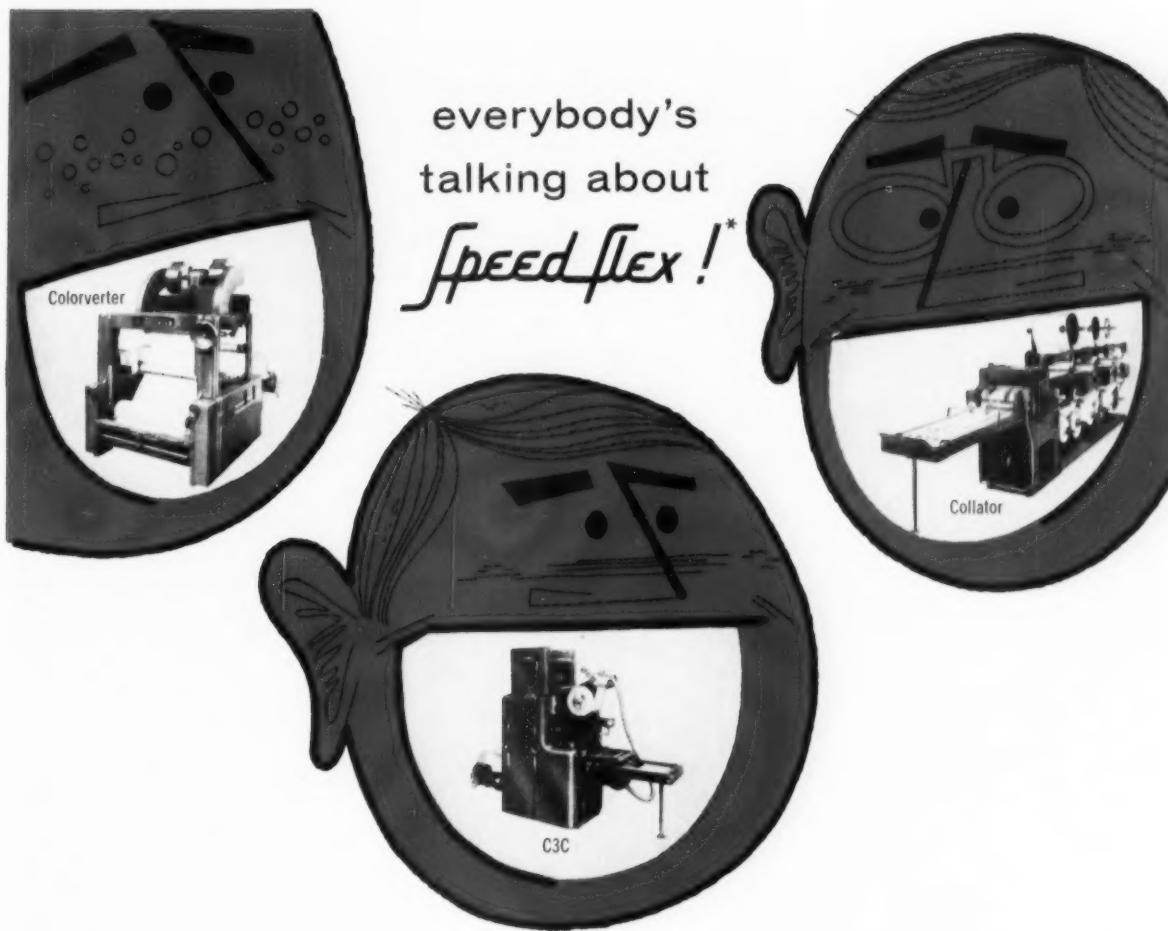
PRINTING, PUBLICATION AND
CONVERTING PAPER DIVISION



ST. REGIS PAPER COMPANY

SALES SUBSIDIARY — ST. REGIS SALES CORPORATION
230 PARK AVENUE, NEW YORK 17, N. Y.

St. Regis Printing Papers are manufactured by St. Regis Paper Company, one of America's largest paper manufacturers, with resources ranging from raw material in its own forest preserves to modern mills and plants and nation-wide distribution.



***because**

SPEED FLEX

**outperforms
other presses**

6 to 1!

Even the small Model C3C Speed-Flex will print 10 to 15 thousand impressions in 3 colors per hour — sheet size up to 13 x 17 — while the same size conventional job presses produce only 4 to 6 thousand in 1 color. Counting each color as an impression, the ratio is 6 to 1. And Speed-Flex numbers with cam operated numbering machines, perforates, and attaches carbon paper to the printed sheet.

- Acquire new *snapshot printing* accounts
 - Build volume for present equipment through added versatility
 - Change present money-losing jobs into money-making jobs
- WHEN YOU OPERATE PROFITABLE SPEED-FLEX PRESSES!**

See Speed-Flex presses and accessories in operation in Los Angeles or at our own Chicago or New York offices. Get the Speed-Flex profit story at first hand. Or write today for information.

Now! Speed-Flex presses are easy to own! They're available to qualified printers on a variety of financing and leasing arrangements. You'll be amazed how economical it is to install one Speed-Flex press or modernize your entire plant.



Orville Dutro & Son, Inc.

PRINTING PRESS SALES AND SERVICE

117 West 9th St., Los Angeles 15, California

TRINITY 8556

NEW YORK, N.Y.

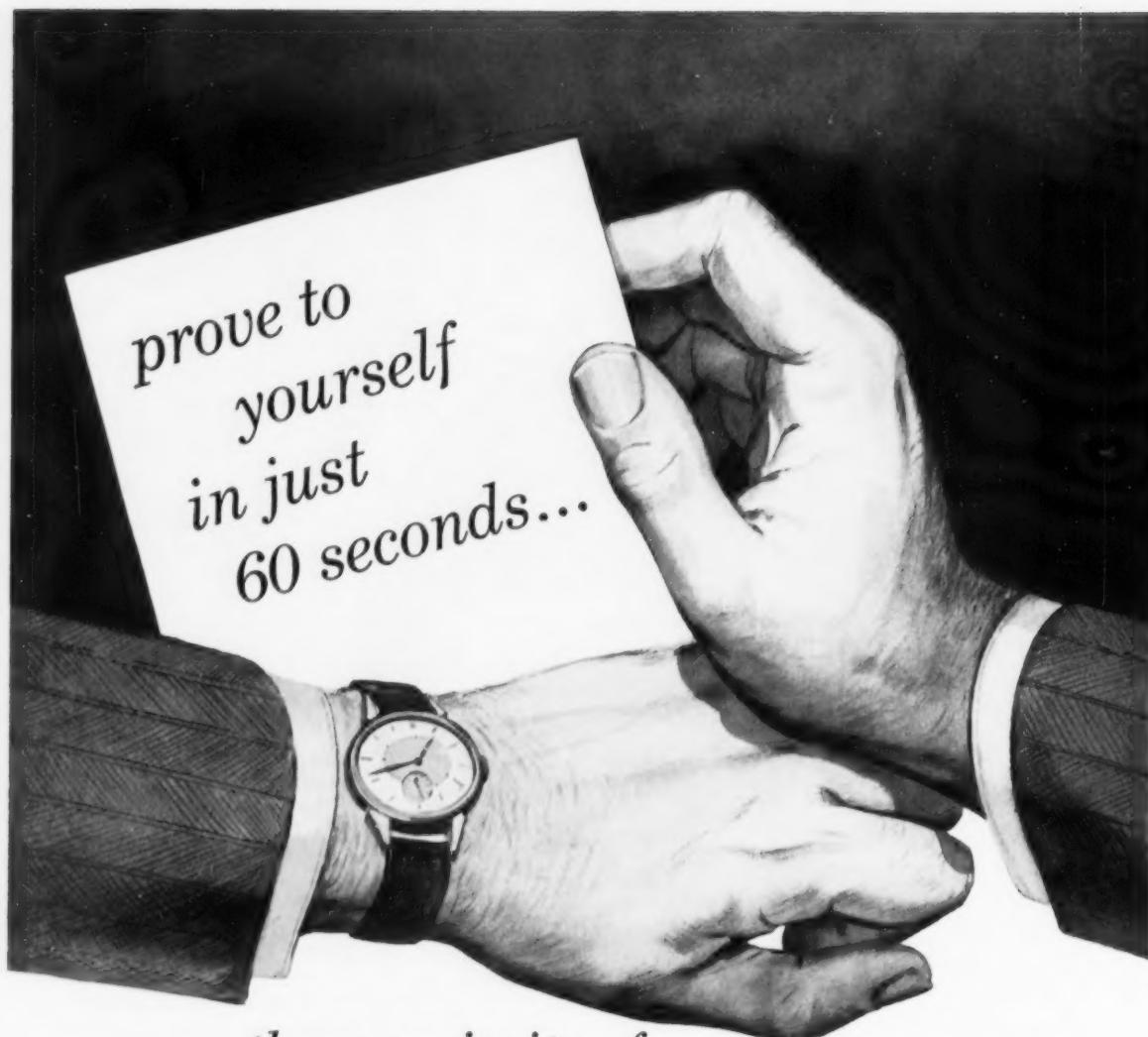
1140 BROADWAY

MURRAY HILL 3-1253

CHICAGO, ILL.

110 SO. DEARBORN ST.

RANDOUPH 6-7971



the superiority of
Manifest Bond

SUPERIOR TEXTURE—Proven In 10 Seconds!

You need only feel the smooth, printable quality surface of Manifest Bond!

SUPERIOR COLOR—Proven In 10 Seconds!

Compare under natural or artificial light. See instantly the brighter, whiter, cleaner quality of Manifest Bond!

SUPERIOR STRENGTH—Proven In 10 Seconds!

It'll take no longer to find out how much stronger

Manifest Bond is than most other economy sulphites!

SUPERIOR PERFORMANCE—Proven In 30 Seconds!

Your Eastern merchant can show you in one-half minute—to your complete satisfaction—how the dimensional stability and micromatic trimming of Manifest Bond insure smooth feeding, sheets that take ink evenly—look like a lot more than they actually cost!

EASTERN



EXCELLENCE IN FINE PAPERS

If you're willing to spend one minute finding out why printers prefer Manifest Bond...call your Eastern representative today!

Manifest Bond

"QUALITY WITH ECONOMY"

A product of Eastern Corporation • Bangor, Maine

*The
First
is still
the*

1
st



Back in 1847, the first roller factory in America was opened by Sam'l Bingham, and his rollers were so superior to those made by the printers themselves that the demand soon created a thriving new industry—roller making.

Today, after 108 years of roller making, the Sam'l Bingham's Son Mfg. Co. is still first. First in experience. First in research and technical know-how. First with complete regrinding service for rubber rollers. And first in quality—rubber, composition and vulcanized oil rollers.

the Right Roller right away

Rubber rollers re-ground quickly and accurately in each of our modern factories—

CHICAGO
Home Office
ATLANTA
CINCINNATI

CLEVELAND
DALLAS
DES MOINES
DETROIT

HOUSTON
INDIANAPOLIS
KALAMAZOO
KANSAS CITY

MILWAUKEE
MINNEAPOLIS
NASHVILLE
OKLAHOMA CITY

PITTSBURGH
ST. LOUIS
SPRINGFIELD, O.
TAMPA, FLA.

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

COMPOSITION . . . RUBBER . . . VULCANIZED OIL ROLLERS

DON'T GET YOUR SIGNALS CROSSED

Always Specify CHALLENGE — for the finest in paper drills!

It only takes one pitch to hit a home run. And it only takes one paper drill — the right one — to increase the scope and efficiency of your bindery operation.

The right paper drill for you is Challenge!

Here is a machine designed for profits — with a $2\frac{1}{4}$ " back gage . . . $2\frac{1}{4}$ " stroke . . . power to drill a 2" lift . . . never-sway 2-column head . . . right to left handling of stock . . . non-miss automatic trip gage . . . with or without corner and slotting attachments.

Choose from 8 models — in foot, hand, or hydraulic power — but choose Challenge! Now in a new gray finish.



CHALLENGE STYLE E



790

THE CHALLENGE MACHINERY COMPANY

Office, Factories and Show Room:
GRAND HAVEN, MICHIGAN

DEALERS IN ALL PRINCIPAL CITIES



for fine color lithography...look first at

NEKOOSA OFFSET



Nekoosa Offset has the uniformity, level surface and "no pick" qualities needed to produce fine color lithography. It also has exceptional dimensional stability—a "must" for accurate register and faithful halftone reproduction. Ask your Nekoosa paper merchant for Nekoosa Offset—basis 50, 60, 70, 80 and 100—other weights on special order. Nekoosa-Edwards Paper Company, Port Edwards, Wisconsin.



THE SATURDAY EVENING POST

American Business Leaders use WARREN'S STANDARD PRINTING PAPERS
to improve profits and human relations

There is an interval of chafing and visiting, and then, about nine o'clock the secretary, a Brooklyn business-mother and department-store cashier opens the meeting. In this ceremony all repeat the well-known prayer: "God grant me the serenity to accept the things I cannot change, the courage to change the things I can, and the wisdom to know the difference." The secretary then introduces a leader, a member who presents the speakers and

We are raising
a flock of
Early Birds
for you!

An Early Bird is a printing customer who has learned an important fact of American business life, namely, that it pays to call in a good printer *early* in the planning of a job.

Note how S. D. WARREN's September advertising message stresses this point (see copy under magnifying glass at the right).

This advertisement runs in *U. S. News & World Report* for September 9, *The Saturday Evening Post* for September 10 and *Business Week* for September 17 — part of the continuing series which we trust is helping to raise a flock of Early Birds for you.

S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

BETTER PAPER — BETTER PRINTING



Printing Papers

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.



How to harvest a bumper crop of sales

There is a proven method for spreading the good news of your product's superiority and gaining a competitive edge.

This method also enables speak favorably and with others, thereby putting the spoken word to work for scale.

www.san Sel

The way to accomplish this is to put your sales into handsome, inviting chures, broadsides, bulletins, manuals, annual printed pieces can accurately illustrate and document your point, both major and minor, clearly circulated, good prints will sell your product to many people. Stimulate friendly talk that may lead others to select your business over your competitor's.

*Your Ally—
A Good Printer*

Once you decide to use selling literature to increase sales volume, call in a good printer without delay. It is important that you consult him before detailed plans are made. He can apply his unique skills with 100% effectiveness only if he is permitted to work with you right from the very beginning. In that way you are assured of the finest possible printed pieces in return for your investment.

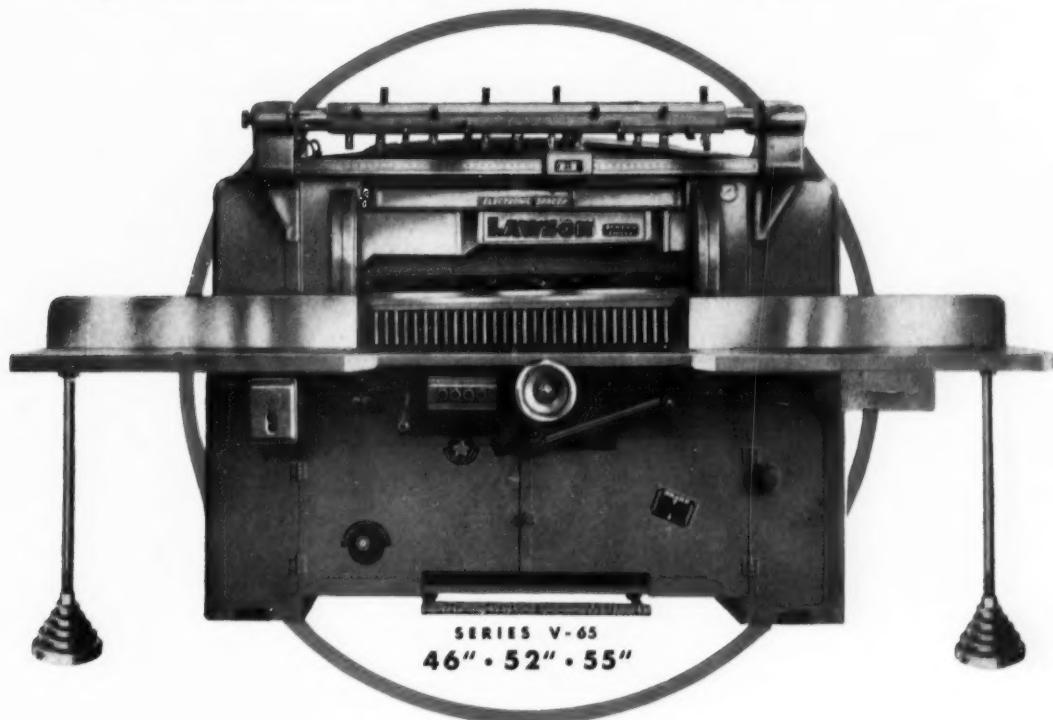
Your printer will probably specify Standard Printing Paper. It knows you.



*Some of the forms of literature, printed on
WARRREN'S STANDARD PRINTING PAPERS, that are aiding Industry*

Q. Why are there more Lawson Hydraulic Clamp Cutters in use than all other makes combined?

A. Because Lawson had the vision, courage and ability to pioneer in the successful development of Hydraulic Clamp Cutters - 8 years ago, to be exact.



It takes a bit of doing to introduce a new development. But when you have the conviction that the result will mean extreme accuracy and increased cutting production then you have a goal to justify vast engineering expenditures.

LAWSON'S Hydraulic Clamp Cutters have proven successful. Almost a thousand LAWSON Hydraulic Clamp Cutters in America's leading plants are proving LAWSON LEADERSHIP.

To earn the mantle of leadership E. P. Lawson Company has continually applied improvements and additional features to make their cutters the finest. This is evidenced by the new LAWSON Hydraulic Clamp Cutters — Series V65.

Hydraulic Clamp Cutters are now the standard for the industry. LAWSON is proud of its contribution and pledges its facilities toward even higher standards.

E. P. LAWSON CO. main office: 426 WEST 33rd ST., NEW YORK 1.

CHICAGO: 628 SO. DEARBORN ST. BOSTON: 176 FEDERAL ST. PHILADELPHIA: BOURSE BUILDING

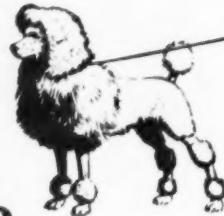
EXCLUSIVE DISTRIBUTORS SALES AND SERVICE

HARRY W. BRINTNALL CO. Los Angeles, San Francisco, Seattle A. E. HEINSOHN PRtg. MACH. Denver SEARS LTD. Toronto, Montreal, Winnipeg, Vancouver
SOUTHEASTERN PRINTERS SUPPLY CO. Atlanta WESTERN NEWSPAPER UNION Tulsa, Little Rock, Okla. City, Shreveport E. C. PALMER & Co. Dallas, Houston, New Orleans



TOUGH

but Smart-looking



SORG's Cream or White

SOREX

That is why it is ideal
for such a wide variety
of Printing Uses

Whether it's a workaday job for factory or office forms . . . or a "white-tie-and-tails" job for a menu, booklet or catalog cover . . . Sorg's Cream or White SOREX is the right paper to use.

SOREX is "made-to-take-it"—designed to stand up under the rigor of repeated rough handling and, at the same time, retain its neat, smart-looking appearance. What's more, this cylinder-made paper lends itself well to both letterpress and offset printing. Even fine screen half-tones and large solid-color areas print cleanly and smoothly on SOREX.

Recommend Sorg's Cream or White SOREX for your next job that calls for a paper with super-toughness and long-lasting presentability.



THE SORG PAPER COMPANY

Manufacturers and Converters of Stock Line and Specialty Papers

MIDDLETOWN, OHIO

OFFICES IN NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • ST. LOUIS • LOS ANGELES

STOCK LINES

WHITE SOREX • CREAM SOREX • SORG'S PLATE FINISH • SORG'S LEATHER EMBOSSED
EQUATOR INDEX BRISTOL • TENSALEX • GRANITE MIMEOGRAPH
MIDDLETOWN POST CARD • VALLEY CREAM POST CARD • No. 1 JUTE DOCUMENT

You can't compete with a HAMILTON press except " " "

If there is a "HAMILTON" Rotary Web Form Printing Press in your town, and you are using other means of production, you can expect to lose form work orders or lose money on the ones you take.

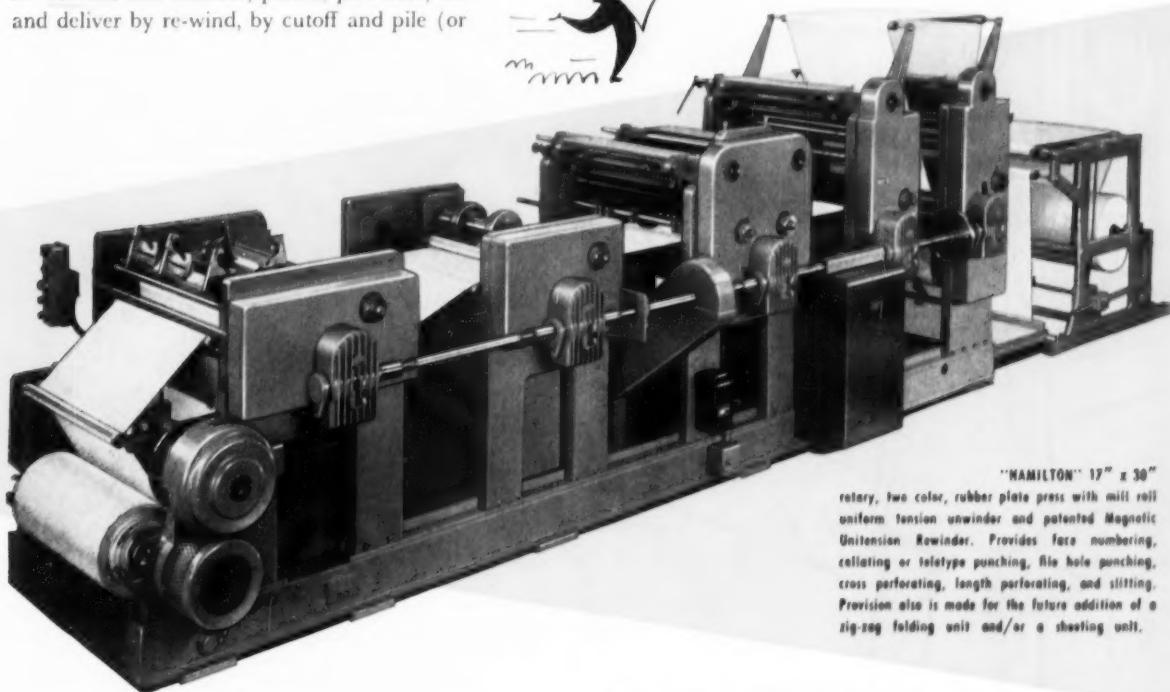
The "why-reasons," the man-down-the-street-with-a-HAMILTON is out in front, speak for themselves:

1. He uses rubber plate, flexograph, or wet or dry offset printing at the highest speeds in the industry!
2. He can also number, punch, perforate, slit and deliver by re-wind, by cutoff and pile (or

batch), or by zig-zag fold, at top speed on the same press!

3. He has the speediest make-ready and set-up adjustments obtainable!
4. He has the most reliable web tension and register control available!
5. He has a rugged machine requiring negligible maintenance care!
6. He has virtually uninterrupted production!

How is Your Competitive Position?



CAN YOU AFFORD A HAMILTON?

Read these quotations from the enthusiastic comments of present owners.

" . . . records show . . . that we achieve production on our "Hamilton" well within our estimates."

"Ownership of a "Hamilton" has removed all apprehension of competitive bids."

Yes, having a HAMILTON in the plant is like having fuel-for-the-furnace and money-in-the-bank. You have the comfortable assurance that no job, large or small, will pass you by because of price, quality, or delivery. Don't envy the man-down-the-street-with-a-HAMILTON. Be the man down the street. Own a HAMILTON!

Write us now for complete information. Ask for Bulletin HP-5440. Ask also for a date to see a HAMILTON in action at our centrally located Hamilton, Ohio plant. Test runs are made almost weekly.



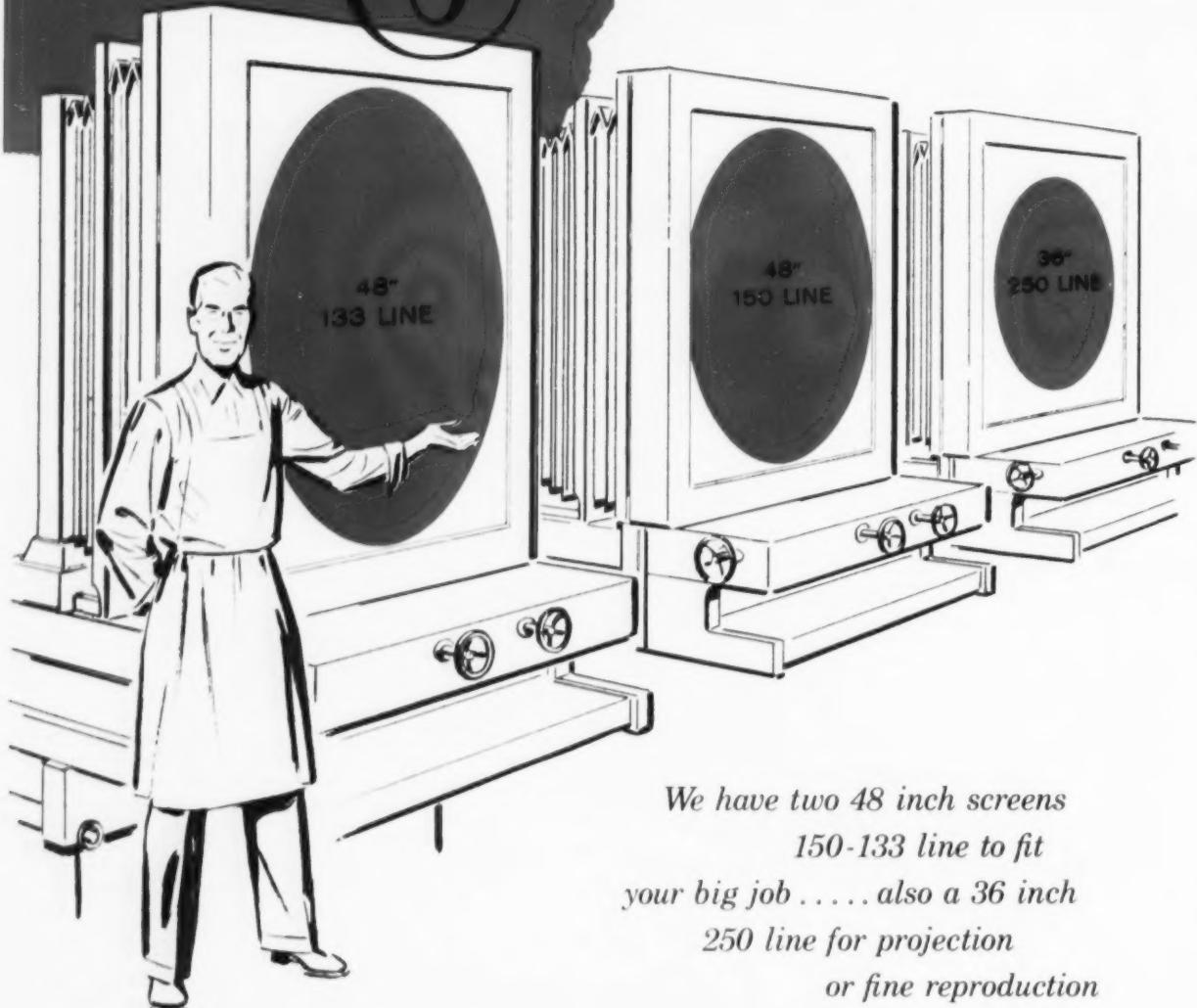
LEADERSHIP THROUGH PIONEER RESEARCH

The HAMILTON TOOL COMPANY
600 HANOVER ST., HAMILTON, OHIO

The form printing press which you buy today will be a vital part of your operation for many years to come. Make no mistake about it!

3

big screens



We have two 48 inch screens
150-133 line to fit
your big job . . . also a 36 inch
250 line for projection
or fine reproduction

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

PROCESS COLOR PLATE COMPANY

522 South Clinton Street • Chicago 7, Illinois • Phone WEbster 9-0522

DAY
&
NIGHT

FOR A CLEAN PEEL
ON TEXTILES*



LABELS WITH DENNISON *new* 8300 LINE GUMMING

Dennison comes through — with the ideal label gumming for textiles. Here's firm adhesion — plus clean peel — for many varieties of cotton, woolen, rayon and nylon fabrics.†

An answer to your needs — a gumming that sticks tight yet peels cleanly and easily, leaving little if any trace on the fabric. Any residue of gumming can be removed by rubbing lightly or moistening with water.

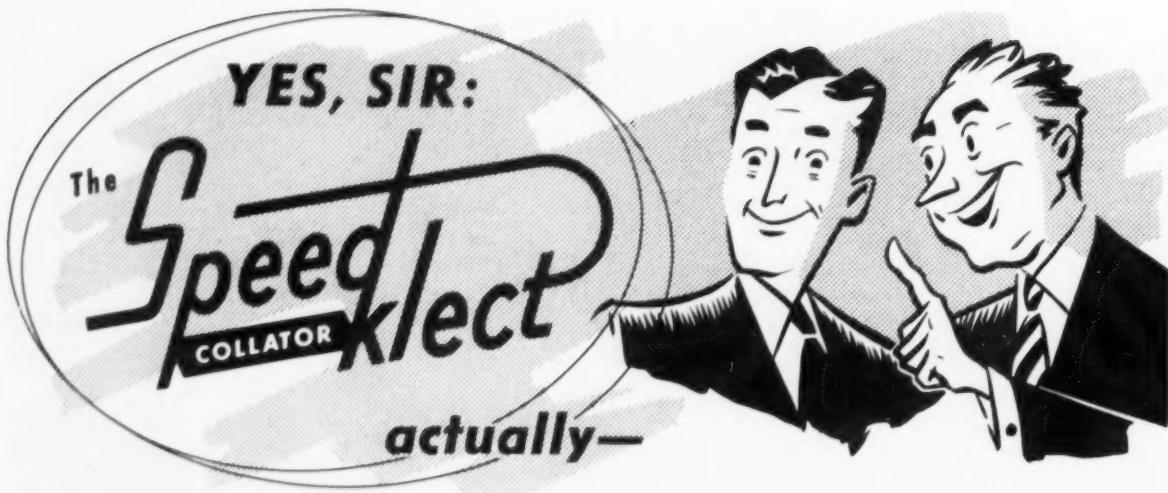
Choose your label stock. Dennison Peelable Textile Gumming is available on supercalendered stock, No. 8316 or white Kromekote®, No. 8391.

Ask your paper merchant for sample sheets of new Dennison Peelable Textile Gummed Paper.

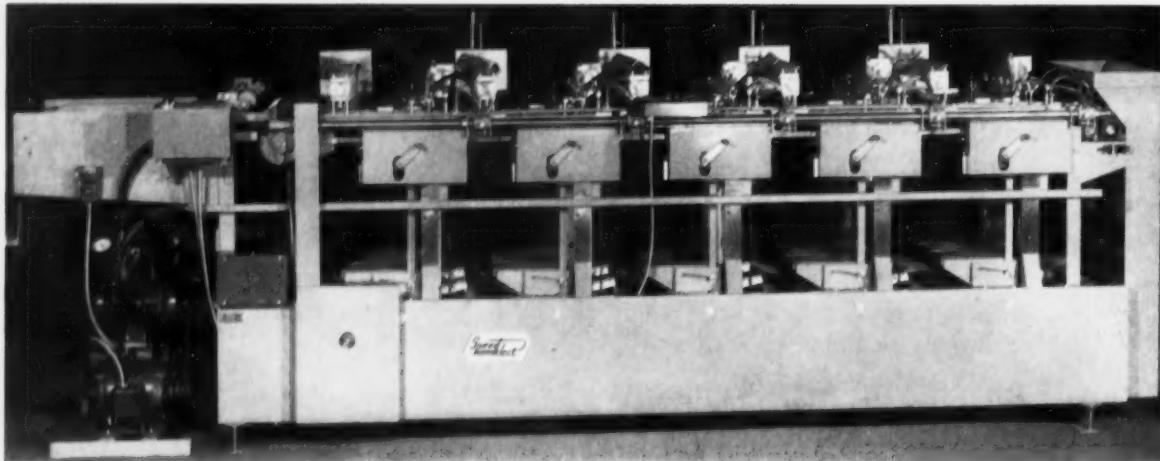
Dennison offers a complete line of gummed papers: White and Colored Label Papers — Heat Seal Papers — Pyroxylin Metallics — Kromekote® Gummed Papers — Day-Glo® Gummed Papers — Silkote® Gummed Offset — and Gummed Hollands.

†Since there are so many different varieties of textiles, it is advisable to test fabrics for adhesion and peelability before labels are printed.

Dennison
GUMMED PAPER DIVISION
FRAMINGHAM, MASSACHUSETTS



gathers and glues one-time carbons



USERS REPORT:

FROM 60,000 TO 80,000 INDIVIDUAL PICK-UPS GATHERED AND
GLUED PER AVERAGE SHIFT!

*ONE USER REPORTS:

"50,000 17-INCH SETS GATHERED AND GLUED IN 15 HOURS"

FOR MORE INFORMATION WRITE . . .

Didde-Glaser, INC.
Emporia, Kansas

* NAME ON REQUEST

SOLE CANADIAN DISTRIBUTORS, SEARS LIMITED, MONTREAL, TORONTO, WINNIPEG, CALGARY, VANCOUVER



Northwest Pedigreed Papers

ALWAYS MAKE GOOD PRINTING BETTER...



The Northwest Paper Company • Cogent, Minnesota



northwest

pedigreed papers

always make good printing better...

the northwest paper company cloquet, minnesota

SALES OFFICES

CHICAGO 6, 20 N. Wacker Drive

MINNEAPOLIS 2, Foshay Tower

ST. LOUIS 3, Shell Building



printing papers

- Mountie Offset
- Mountie Text
- Northwest Velopaque Text
- Northwest Velopaque Cover
- Northwest Index Bristol
- Northwest Post Card
- Mountie E. F. Book
- Mountie Eggshell Book
- Non-Fading Poster
- Northwest Bond
- Northwest Ledger
- Northwest Mimeo Bond
- Northwest Duplicator
- Carlton Bond
- Carlton Mimeograph
- Carlton Ledger
- Carlton Duplicator
- North Star Writing

envelope papers

- Mountie
- Northwest
- Nortex White
- Nortex Buff
- Nortex Gray
- Nortex Ivory
- Carlton

converting papers

- Papeteries
- Drawing
- Adding Machine
- Register
- Lining
- Gumming
- Raw Stock
- Cup Paper
- Tablet

SAVE PRESSROOM SPACE WITH G.E.'S ACA PRESS DRIVE

You can press-mount entire compact drive, get adjustable speed direct from a-c power

Valuable space is saved when your press—offset or letterpress—is equipped with a General Electric ACA press drive like the 20-hp drive shown here. The complete drive can be press-mounted because speed control is built into the ACA motor.

You get less paper spoilage with the ACA drive, because you set and hold the highest practical speed for any job run, regardless of load changes.

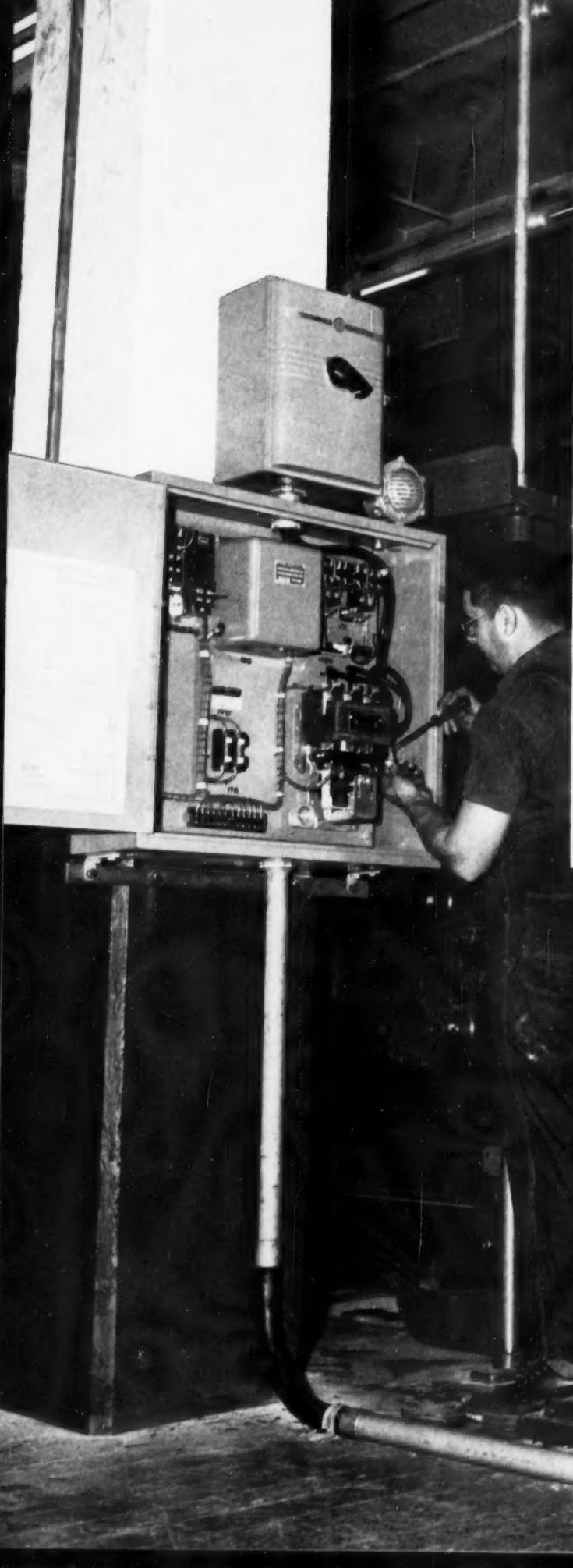
Controller heat is no problem, and you save on power, because speed-adjusting secondary resistors are eliminated. This enables offset printers, especially, to better maintain proper humidity and temperature for easier paper handling and better register, without increasing air conditioning costs.

Installation and maintenance costs are lower because control equipment has fewer component parts. Simplicity helps lower press down time. Fewer contactors and relays are needed, less maintenance required.

Specify a G-E ACA press drive next time you buy a commercial printing press. For more information, contact your nearest G-E Apparatus Sales representative or agent, or write for Bulletin GEA-5568 to General Electric Company, Section 653-40, Schenectady 5, N. Y.

Progress Is Our Most Important Product

GENERAL  ELECTRIC



**IT'S A PLEASURE
TO WORK WITH
ANSCO REPROLITH FILM**

This long-time favorite in the graphic field offers just the right combination of characteristics for easy use and finest results.

1. Produces superb high contrast positives by contact printing, and excellent line and halftone negatives in the camera.
2. Blue sensitive emulsion coated on a low-shrink safety base.
3. High resolving power . . . fine dot etching qualities . . . clarity in white areas . . . steep gradation . . . wide developing latitude.

**For maximum density and high contrast,
develop in Ansco Reprodol!**

Fast working. Laboratory-packed for your protection.

Ansco

Binghamton, N. Y.

A Division of General Aniline &
Film Corporation
"From Research to Reality."





PLAN FOR QUALITY

Photo by Edu. Wilson.

"Our strong bonds shall ne'er be broken" — so sing a diminishing number of old grads at periodic reunions. But, in fact, strong bonds often do need attention. Strengthen your ties with customers periodically by memorable messages beautifully printed on COATED stock — capable of bringing out all the beauty of the finest illustrations — stock from the long-experienced, ever-progressive, always-dependable CANTINE mill.

Cantine's COATED PAPERS

THE MARTIN CANTINE COMPANY

Specialists in Coated Papers Since 1888

SAUGERTIES, N. Y. and NEW YORK CITY (In Los Angeles and San Francisco, Wylie & Davis)

LETTERPRESS
Hi-Arts
Ashokan
M-C Folding Book
M-C Folding Cover
Zena
Catskill
Velveteone
Softone
Esopus Tints
Esopus Postcard

OFFSET-LITHO
Hi-Arts Litho C.1S.
Zenagloss C.2S.
Zenagloss Cover C.2S.
Lithogloss C.1S.
Catskill Litho C.1S
Catskill Offset C.2S.
Esopus Postcard C.2S.
Esopus Tints

Lake Erie
DIRECTOMAT

for direct pressure stereotype mat molding...for commercial, syndicate, daily newspaper and R.O.P. color work.



(above)

800 TON DIRECTOMAT

Recent installations include Philadelphia Bulletin, King Features Syndicate, New York, Roto-Color, Inc. (Pioneer Publishing Company), St. Charles, Illinois, Photo Engravers and Electrotypers, Ltd., Toronto. More than 260 Directomats already serve leading newspapers and commercial plants.



(left)

1000 TON HEAVY DUTY DIRECTOMAT

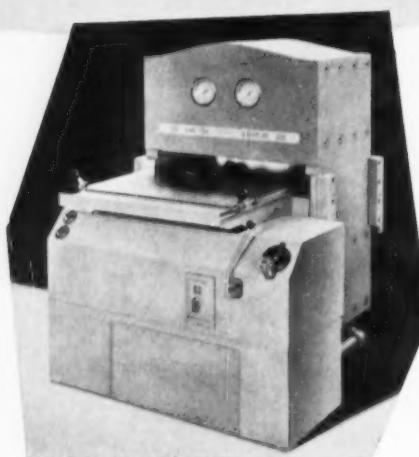
used by Rapid Grip & Batten Ltd., Toronto, The Milwaukee Journal (2), Chicago Tribune, Denver Post, Detroit News (on order).

The people who use it prove it:

**Lake Erie Is the best equipment for
DUPLICATE LETTERPRESS PLATE MOLDING**

Lake Erie
ACRAPLATE

for rubber and plastic plate molding...
five models from 115 to 550 tons with
platen sizes from 17" x 22" to 36" x 44".



270 TON ACRAPLATE

Three companies each have more than 20 ACRAPLATES in service. Five more have from 10 to 20 apiece. Over eighty companies have two or more ACRAPLATES. In all, over 650 ACRAPLATES have been sold.



WRITE FOR DIRECTOMAT Bulletin 349 — ACRAPLATE Bulletin 350

LAKE ERIE ENGINEERING CORPORATION

504 Woodward Avenue, Buffalo 17, New York

Manufacturers of the Most Complete Line of Hydraulic Presses for All Industry

LAKE ERIE®

DIRECTOMAT®

ACRAPLATE®

THE INLAND PRINTER for September, 1955

Finger-tip Roller Setting



MILLER-MAN IV

30 x 42 sheet • One to Five Color

MILLER-MAN V

36 x 48 sheet • One to Five Color

MILLER-MAN VI

40 x 56 sheet • Two to Five Color

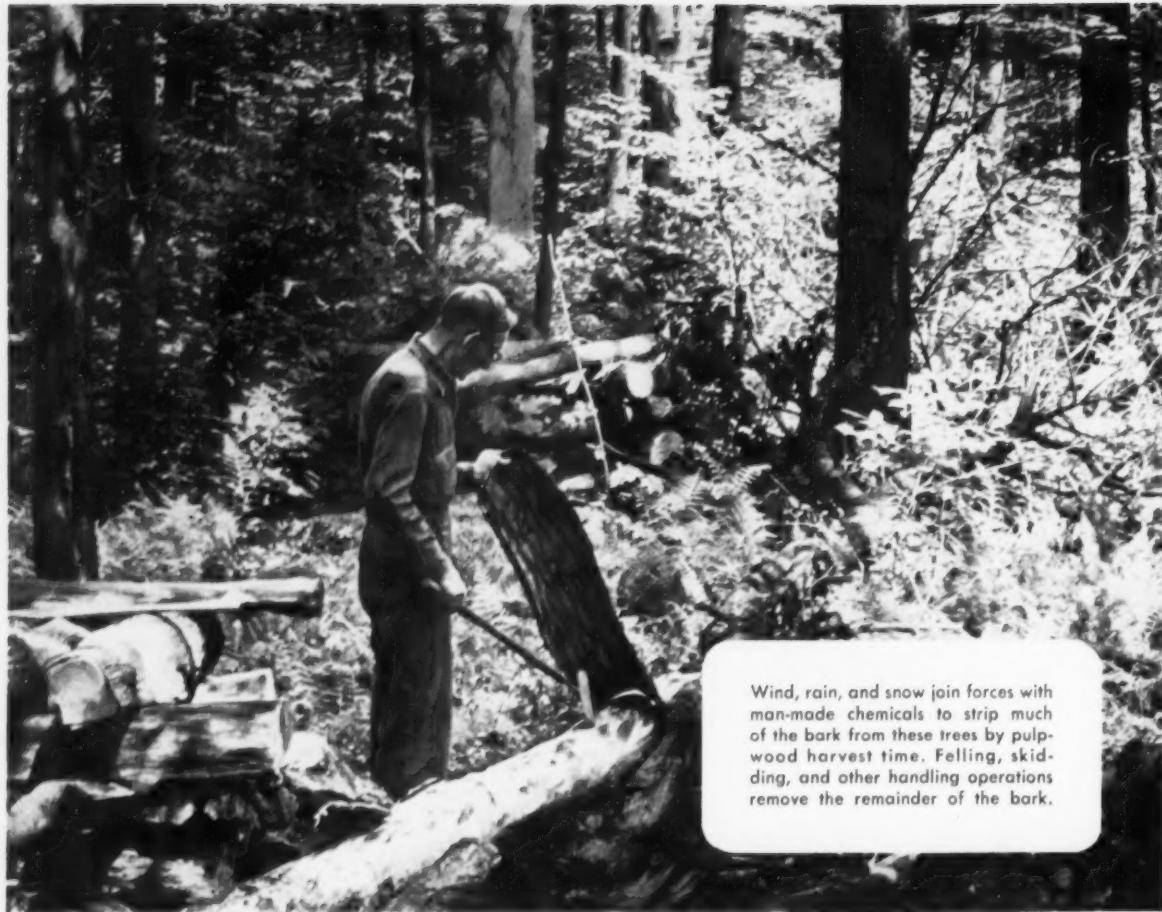
Built-in feelers and knobs located outside the press frame provide a new and patented system for setting form rollers on the Miller-M.A.N. Offset Presses. The pressman literally has the means of setting form rollers to the plate at his fingertips, since sensitive feelers enable him to gauge the contact pressure of the ink and dampener form rollers to the plate. Roller movement is controlled by a knob, and all roller sockets are self-locking. This new system is accurate and simple and takes the guesswork out of roller settings.

Write for complete details and prices.

MILLER PRINTING MACHINERY CO.
1115 Reedsdale Street Pittsburgh 33, Pennsylvania

Miller Printing Machinery Co. of Canada Limited
730 Bay Street Toronto 2, Ontario





Wind, rain, and snow join forces with man-made chemicals to strip much of the bark from these trees by pulpwood harvest time. Felling, skidding, and other handling operations remove the remainder of the bark.

POINT OF "DEBARKATION"

Debarking timber like this used to take time. Nowadays pulpwood is off to the paper mill almost as soon as it hits the ground. Thanks to the chemical girdling process, it's been debarked with a paint brush!

In spring or early summer, a narrow section of bark is peeled around the trunk of every tree scheduled for cutting, and a toxic agent is then painted on this exposed live tissue. That's all there is to it. The farmer can devote his time to other chores, while nature and chemistry go to work. By harvest time almost all the bark has been separated from the tree.

New York and Penn produces 80% of its own pulp—and through this ingenious chemical girdling process there's a supply of peeled

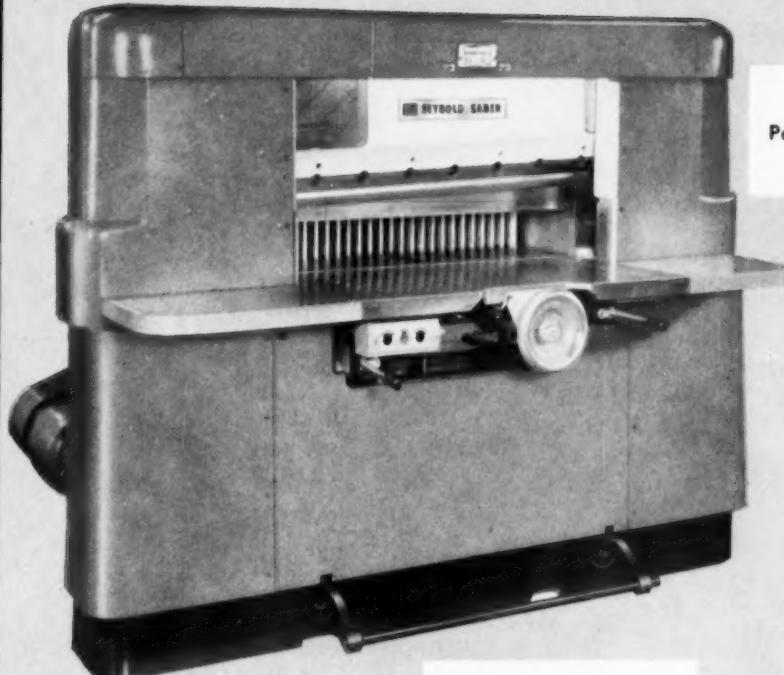
pulpwood available all year 'round. It's just one of many cost-cutting techniques in New York and Penn's scientific management at all production levels from seedling to finished paper.

Similar quality and cost controls, applied at every stage, result in better papers and better values for you—and have made New York and Penn one of the world's chief suppliers of quality book papers.

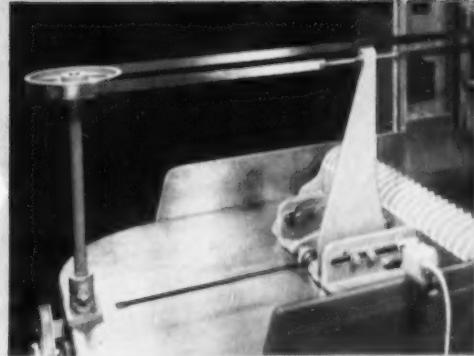
Whether you're a publisher, printer, paper merchant...whether your needs are great or small...if you have a special paper or cost problem, it will pay you to get the full New York and Penn story today. Ask your merchant. Or phone MUrray Hill 6-6090. New York & Pennsylvania Co., 230 Park Ave., New York 17, New York.

New York and Penn *Pulp and Paper Manufacturers*

Super • English Finish • Eggshell • English Finish Litho • Offset • Music • Bond • Tablet • Duplicator • Mimeograph • Drawing • Imitation Press Board • and other specialty grades



**ADD
Power Back
Gauge**



**ADD
Auto-Spacer**



**BASIC CUTTER
Manual Back Gauge**

Presenting Seybold Saber

41", 47", 54" power paper cutters that grow with your business

Here's a brand-new design concept: cutters that *grow* with the changing requirements of your business. Even major transitions can be made in your own plant. Interlocking construction of the completely new Seybold Saber makes this possible.

Suppose you start with a basic manual back-gauge cutter. As your business expands, and your cutting requirements change, you can convert it to a power back-gauge machine, and later to an Auto-Spacer. Or, you can change it directly from a basic cutter to an Auto-Spacer.

You can also add optional equipment. Some of it is listed below.

Growth potential, however, is only one benefit. Advanced design features include a fully hydraulic clamp, improved cutting stroke, 2-hand electric throw-in, electromagnetic clutch and brake, six-sided spacer bar and many others.

Call your Harris-Seybold representative for complete details. Or, mail the coupon for a descriptive brochure.

**HARRIS
SEYBOLD
COMPANY**

SEYBOLD CUTTERS

Harris Presses • Seybold Cutters • Harris Litho Chemicals
Special Products • Cottrell Presses • Platemaking Equipment
Macey Collators

ADD OPTIONAL EQUIPMENT WHEN YOU NEED IT

- For Operator Efficiency
"Work Flow" Air-Film Table
- For Fastest Possible Cutter Mass Production
Extra Spacer Job Strips and Stops
Special Minimum Successive Cut Stops
Extra Reverse-Forward Assemblies
- For Maximum Cutting Accuracy
Clamp Pressure Indicator
Detachable Clamp Sole Plates
- For Minimizing Non-chargeable Time
Cutting Stick Knockout
Plastic Cutting Stick
- For Book, Pamphlet Trimming—Split Back Gauge

Harris-Seybold Company
4510 East 71st St., Cleveland 5, Ohio

Please send your descriptive brochure
about the all-new Seybold Saber...
that grows with my business.

Mr. _____

Company _____

Address _____

City _____ Zone _____ State _____



The Macey Collator

*... which automatically gathers printed sheets
and mixed pieces of varying weights and sizes ...*

now sold & serviced by
Pitney-Bowes

*Originators of the postage meter... leading
maker of mailing machines... with offices
in 94 cities in the U.S. and Canada*



*This 8 station model will
gather up to 32,000 pieces
an hour... handles sheet sizes
from 3" x 5" to 12" x 17"... Also
available in 4, 12 and 16 station
models... Can be equipped with
automatic stacker, and wire stapler*

Fast & efficient work saver—

Gathering or assembling by hand is slow and tedious, usually takes a lot of time, a lot of people, or both; disrupts office routine, diverts high salaried workers from their regular jobs.

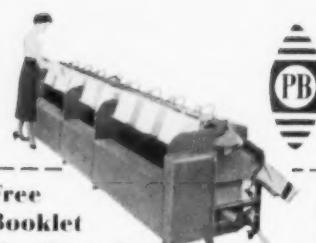
This new Macey Collator is highly efficient, easy to operate—can gather, stack and staple from 3,000 to 4,000 sets, or as many as 64,000 letter weight sheets an hour on the largest model.

It is wholly automatic, and extremely accurate. The top sheet is lifted by air, carried by suction to the conveyor tray. Each collated set is checked for thickness. A faulty set will cause a

stoppage, which is indicated by lights, and can be remedied in seconds.

This machine is worth its cost in convenience alone, and soon pays for itself in personnel problems avoided, time saved, and faster distribution and mailing. Hundreds of users find the Collator invaluable in assembling form letters, bulletins, price lists, catalogues, instruction manuals, etc.

The Macey Collator is now backed by Pitney-Bowes expert service from 259 locations. Call the nearest PB office for information, or send coupon for free booklet and case studies.



Free Booklet

Pitney-Bowes, Inc.
4201 A Crosby St., Stamford, Conn.
Send free booklet & case studies

Name _____

Firm _____

Address _____

Afloat
or
ashore . . .

The leader
is
Hammermill

More business is done on Hammermill Bond than on any other watermarked bond. Business leaders everywhere prefer its clearer typing, cleaner printing, superior looks. Follow the leaders with the leader: Hammermill Bond. Hammermill Paper Company, Erie, Pennsylvania.

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HAMMERMILL
BOND costs no more

—and actually less than many other watermarked papers





The Brightest Colors Stay That Way
On Hammermill Offset

Whiter, brighter and more opaque than most offset papers, Hammermill Offset recreates beautiful colors with striking realism. It has exceptional ink receptivity and dimensional stability. Printers also appreciate its freedom from fuzz and lint, its fine

performance on the press. Get Hammermill Offset in Wove, Handmade, Homespun, Pearl, Laurel or Linen in your choice of weights and sizes.

HAMMERMILL OFFSET for the finest color printing

Manufactured by
Hammermill Paper Company • Erie, Pennsylvania

Printed on Laurel finish, Substance 80, Hammermill Offset



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

Flood-Damaged Plants Can Get SBA Loans

Printing plants suffering flood damage in northeastern U.S. can get help from Small Business Administration . . . Loans up to \$20,000 on losses to businesses or homes are available without Washington OK . . . larger amounts need OK. See local banker, mayor, newspaper office for help.

Unions, Businessmen Forecast Good 1956

Good business in 1956, many unions predicting. They're making plans for next year, seem to think employers will be in mood for easier deals. Many manufacturers think 1956 business will be exceptionally good.

Union Attitudes Cool On Guaranteed Wages

Is profit-sharing the answer to guaranteed wage plan? Some unions cooling on guaranteed wage. Prefer cash now to nebulous future. Profit-sharing avoids fixed costs, helps morale, builds productivity . . . workers feel they have stake in company. But it has tax problems. If and when you tackle it, see a good tax lawyer or write Council of Profit Sharing Industries, 337 W. Madison, Chicago 6.

More Tax Cuts Ahead?

You may get tax cuts next year. Federal budget may be closer to balancing . . . deficit cut from \$2.4 to \$1.7 billion. Corporations may get relief, but little chance that 52% rate will drop back to 47% level . . . maybe to 50%. Individuals in low income brackets probably favored. Will boost consumer buying power. Some excise taxes may go down. Capital gains tax ease doubtful.

Summer Output Climbs

Nationwide summer business stronger than usual. Dept. of Commerce reports. Second quarter goods and services output climbed to \$385 billion annual rate . . . \$10 billion above first quarter's new high. July total employment rose to 65 million . . . May and June personal income reached a record annual rate of \$301 billion.

Business Leveling Off As Economists Expect

General business activity leveling off in August and Sept. That's what economic leaders expect. Autos, housing, stock market in downturns, just ahead of credit tightening. But consumer and business spending still high. Incomes of people still rising, buying undiminished.

(Over)

NEWSLETTER

(Continued)

ITU Proposes Reduced Apprenticeship Time

International Typographical Union will reduce apprentice time to 4 years from previous 6. Must yet be approved by joint committee of union and employer representatives, but appears certain.

PR for Small Firms

Small business now can have an effective public relations program. Idea to promote printing business in your city. "Public Relations for the Smaller Firm," prepared by Robert L. Peterson, University of Illinois (Urbana) bureau of business management, just out.

Unsound Private Plants Target of PIA Program

Economically unsound private printing plants are bane of commercial printing industry. Printing Industry of America, Inc., has sent out over 800 of its Private Plant Kits throughout U.S. Kits being used successfully to eliminate unsound private plants, to curb and prevent installations, and for other purposes. Contact your local graphic arts association or PIA, 719 Fifteenth St., N.W., Washington 5, D. C.

Certified Mail Booms

Your bill collectors have a bargain now in certified mail. Like registered mail, but costs only 15c . . . you can get return receipt now for 20c more. Post Office reports new plan is booming.

Pointers for Salesmen

Printing plant salesmen may be interested in new book, "Do's & Don'ts of Selling." Experienced buyer wrote it. Describes approach, attitude, appearance, talk, etc. Single copy free: Dun & Bradstreet, 99 Church St., New York 8.

Printing Moves West

Printing & publishing following trend from Northeast U.S. to South and West. Great Lakes region increased its share 2% . . . Middle Atlantic states now show 3% cut. South added 1% to its share.

Better Copyright Rules Effective This Month

Publishers soon will have greater copyright protection. On Sept. 16, Universal Copyright Convention, drafted under auspices of United Nations organization, is effective. Applies to most of major countries of world.

Publishers Get Break

Publishers may get tax break on prepaid income after all. Treasury, directed by Congress, will be more liberal to publishers, will let them set aside more tax-free money to cover unfilled subscriptions.



When You Know What They Are

You Can Reduce Costs in Your Plant

- According to this practical printer, every shop, large and small, should have a cost system
- With a cost system, management gets a day-by-day productivity picture of each department
- Here are the details of a program that is paying dividends for one small plant operator

★ Every shop, regardless of its size, should have a cost system. The average printer and lithographer is faced daily with the problem of determining selling prices for a large number of jobs, each one different in many details, and manufactured on many different types of equipment. Although selling prices primarily are fixed by the laws of supply and demand, the cost system furnishes the necessary information from which the estimator is able to quote intelligently a selling profit. The cost system indicates the price which will include a reasonable profit. The cost system indicates the unprofitable jobs to be rejected.

Many times I have heard shop owners and managers remark that they are too small to have a cost system. "It's too much work, we don't need it, we're doing all right," they say. Then comes the time when certain equipment needs replacing and you would like to purchase new presses, platemaking or bindery equipment just coming on the market. The price set up in depreciation reserves will only partially pay for the price of the new equipment.

This means that you have not rented your equipment for a price fair enough to replace it. You have sold your time at

a loss. A cost system will provide management with basic information for purchases of new equipment and the kind and size to be purchased. A cost system

locates the production load and in so doing points to the direction for future expansion.

A cost system does more; it points out to management the equipment which is not being used, but which is occupying valuable space and should be sold.

Printers and lithographers who do not operate a cost system are in an unfortunate position; they cannot prepare correct balance sheets or operating statements for their businesses.

The cost system furnishes management with the day-by-day productivity of each employee and each unit of equipment. It provides the information necessary to localize operating inefficiency and to make the necessary correction before substantial financial losses are incurred. It makes possible the determination of production standards and preparation of manufacturing expense budgets. The cost system provides management with control over the chargeable hour that we estimate, price, and produce.

Here is what we at Long Beach Litho, Inc., do to control our chargeable hour.

All employees fill in daily time sheets which list the name of the job, time started and stopped, the operation completed, and whether it is chargeable or

By Virgil H. Dorr

Virgil H. Dorr is general manager of Long Beach Litho, Inc., "Creative Offset Lithographers" in Long Beach, Calif. The firm was incorporated in

1950, growing out of an earlier company, the Long Beach Printery. President of the firm is Lee S. Mytinger, and William S. Casselberry is secretary-treasurer. Both are with Mytinger & Casselberry, international food distributor. Benjamin Brown, a journeyman cameraman, stripper, and plate-maker, is plant foreman. Long Beach Litho specializes in color work, and the majority of its jobs consist of advertising brochures and direct mail pieces, as well as catalogs of all kinds. Currently, the firm operates a Davidson and two Harris presses and a Baum folder. The plant (shown below) is of pleasing modern design, houses all departments in efficient layout aimed at the most economical use of working space.



LITHO DEPARTMENT
Camera—Stripping—Plate

DO SHARE YOUR NAME AND ADDRESS AND CONTACT INFORMATION IN THIS SECTION

FOR OFFICE USE ONLY
Funded By _____ Total Chargeable Hours _____ GE _____
Total Non-Chargeable Hours _____
Total Clock Hours _____ Department _____

PRESSROOM DAILY RECORD

Start Date	End Date	Employee ID	Employee Name	Department	Job Title	Supervisor	Manager	Office Manager	HR Manager	President	Press Room
											PRESS ROOM
											Chargeable Time
<ol style="list-style-type: none"> 1. Working directly 2. Waiting, other charge 3. Travel time 4. Price form charge 5. Customer's Orders 6. Customer's Requests 7. Waiting for work to day - 8. Waiting for work to night - 9. Waiting for work to day - 10. Waiting for work to night - 11. Waiting for work to day - 12. Waiting for work to night - 13. Waiting for work to day - 14. Waiting for work to night - 15. Waiting for work to day - 16. Waiting for work to night - 17. Waiting for work to day - 18. Waiting for work to night - 19. Waiting for work to day - 20. Waiting for work to night - 21. Waiting for work to day - 22. Waiting for work to night - 											
											Non-Chargeable Time
<ol style="list-style-type: none"> 1. Calling and answering phone 2. Waiting for parts or photos 3. Waiting for stock or info. 4. Waiting for work to day - 5. Waiting for work to night - 6. Personal time 7. Personal errands, meal-up, 8. Personal shopping 9. Personal time 10. Personal time - waiting for work supervisor. 											
CONFIRMATION FORM											
Initials _____											

BE SURE YOUR TIME AND EFFORT ARE CORRECT BEFORE TURNING IN THIS SHEET

POST OFFICE USE ONLY
Total Chargeable Hours _____
Total Non-Chargeable Hours _____
Total Clock Hours _____ Q.R. _____
Posted By _____ Foreman _____

nonchargeable. Our employees are on the honor system and don't punch in and out on the time clock for each operation; instead they can easily see a large clock with a unit chart around it from which they obtain the correct times, which are then written on the time ticket.

The daily time tickets are posted to a cost ticket on the job and then to a monthly individual payroll form which gives the chargeable and nonchargeable time for each employee in each cost center.

This is the start of the figures for an hour-cost sheet. It is also a check against

the payroll cards and insures correct extension of hours.

The daily time sheets are also posted to a monthly record-of-machine-department which enables us to obtain the use and efficiency of each machine; also, a comparison with industry averages.

Daily time tickets are posted to a cost ticket on job and then to a monthly individual payroll form which gives chargeable, nonchargeable time for employees.

JOB COST SHEET

Part	Description	Order No.	Date Entered	Customer's No.	Amount	
Previous No.	Date Billed					Amount
MATERIALS USED						Amount
Pagan:						
Lab:						
Film Cloth						
Sq. In. <input type="checkbox"/>						
Sq. In. <input type="checkbox"/>						
Sq. In. <input type="checkbox"/>						
Photos:						
Queen. <input type="checkbox"/>						
Queen. <input type="checkbox"/>						
Queen. <input type="checkbox"/>						
Chalked Work						
TOTAL MATERIALS USED						
STOCK STORAGE AND HANDLING COST						%
TOTAL						
MANUFACTURING		Using My Hours	Hour Cost Rate			
Layout						
Shipping						
Vacuum Frame						
Press No.						
GAMO STITCHER						
BEDKERY 808						
Cutting						
Embroidery - Machines						
Embroidery - Hand Work						
TOTAL MATERIAL AND FACTORY COSTS						
BELLOW COST						%
PACKING, SHIPPING AND DELIVERY						
TOTAL COST						
PROFIT OR LOSS						
BILLED PRICE						
PET., P.P., HAULING, ETC.						
TOTAL AMOUNT						

BINDERY DAILY RECORD

A man-hour report is completed at the end of the month which lists the chargeable and nonchargeable time in each cost center. It points out how efficiently the personnel do their work in each cost center.

Quarterly, an hour-cost sheet is prepared to determine the rates for costing and estimating.

This covers, I believe, a complete control of the chargeable hour. To a small or medium-size plant, it may seem elaborate and costly.

Actually, it is not. One clerk compiles all of the cost figures and if a concern does not maintain a bookkeeper, an outside accountant could prepare the monthly statements from your daily time records at no great expense. Widespread use of cost systems and cost knowledge in the industry will result in the stabilization of prices and be an important factor in promoting the growth and stability of the graphic arts industry.

Here are the basic data that every plant, regardless of its size, should have available for management guidance. They are the minimum. These are the principal and practical tools that should be used regularly.

Every Plant Needs Basic Data

A reliable costing and production procedure from which you should easily obtain the following:

- a. Daily summary of productivity.
 - b. Explanations of all causes of non-productivity on all types of work.
 - c. Proper utilization of paid man-hours on every job.
 - d. Equipment output.
 - e. Analysis of department costs.

f. Summary report job costs.
Success can be assured only by those who act with a full knowledge of essential information. Knowledge of the elements of costs and production gives power to make decisions. Failure to do so means less profit and, perhaps, financial loss.

MONTHLY RECORD OF MACHINE DEPARTMENTS
AND EQUIPMENT STOCK, FEBRUARY, 1914. PRINTED FOR THE STANLEY CO.

Monthly Individual Payroll Record (Showing time and wages of each employee by department)

Long Beach Litho promotes offset printing by this 11½ x 8½-inch, four-color direct mail piece.



sells more merchandise

Time-Saving, Cost-Cutting Ideas Bring GPO Employees Recognition

Government Printing Office in Washington abounds with workers' how-to-do-it suggestions, many of which can be adapted by any commercial printing plant, to improve production, save money

★ The Government Printing Office in Washington, D. C., conducts a program which prompts employees to submit ideas that reduce costs or prove beneficial to their health and safety on the job. They receive recognition and monetary awards for proposals put into practice.

Employees come from all parts of the country. They bring how-best-to-do-it suggestions that may be common practice in other plants. So GPO is a clearing house for what Public Printer Raymond Blattenberger terms "a vast reservoir of knowledge."

Many suggestions that come out of that reservoir are so simple that they may have little if any meaning elsewhere . . . better light in a dark spot, a ramp instead of stairs, a truck stop signal at a danger point, or relocating equipment and supplies. Proposals simple, old or new are adopted if they show better, cheaper or safer ways for the employees to do their work.

Says James W. Broderick, GPO planning manager and acting chairman of the Employees' Incentive Awards Plan:

Benefits of Program Worthwhile

"We have approved a very large number of ideas. But we cannot claim that any is so revolutionary as to make our operations significantly different from those of other large plants. Nor do we claim that every adopted suggestion reflects original thinking. We cannot tell whether an idea is common practice in some other shop. But the over-all benefits of the program are well worthwhile."

To Mr. Broderick, THE INLAND PRINTER is indebted for taking the time to gather from GPO supervisors suggestions that have proved to be of greatest benefit to their sections. Here they are for the benefit of readers who may find them useful in their own operations.

For protecting operators' fingers, the machine shop makes covers of simple design, at nominal cost, and installs them on the transfer head and second elevator cam lever of all Linotype and Intertype slug-casting machines. No injuries have been reported since this safety measure was adopted.

When stereo mats or plates are needed for storage or additional copies at a later date, a steel frisket bearer is used on type

forms returned from the press after a limited number of copies have been printed from type. This avoids double imposition for later runs.

When the locked form comes back from the press it goes to the foundry without being dropped or reimposed. The frisket bearer is laid upon the standard press chase for building up low areas to type height for matting. This makes possible the matting of eight pages per impression from a standard form. Use of the standard press chase involves only inspection and changing a small amount of material in the form. This procedure greatly expedites matting after printing and makes matting in gangs possible.

Extension Bars Save on Cost

GPO has many 43- by 55-inch toggle plate imposition bases. Extension bars that make them longer save the cost of additional equipment. Bars made for any size base or press are used when a larger sheet or press requires a base longer than 55 inches.

The 43- x 11½-inch bars are drilled for toggle plate hooks and ground to match the base thickness. A bar used along one end of the base lengthens it to 56½ inches. Bars are not fastened to bases in any way until forms are locked on the

U. S. Public Printer Raymond Blattenberger is James W. Broderick's boss, has made an enviable record himself. He's a printer's printer, runs GPO like commercial printing plant, raises GPO wages but not printing costs (see page 106), even cut costs in 1954, the first cut in 20 years



Ideas Compiled

By James W. Broderick

GPO Planning Manager and Acting Chairman
of the Employees' Incentive Awards Plan

James W. Broderick was born in Boston in 1900 and went to grade and high schools in Westboro, Mass. He learned the printing trade at Westboro Chronotype Company, a weekly newspaper and job shop. He was in the Navy from 1919-1922, and was honorably discharged in 1922 as printer first-class. Mr. Broderick entered the Government Printing Office in 1928 as a Linotype operator. He was promoted to assistant foreman in 1935, to foreman in 1937, to assistant production manager in 1943, and to planning manager, his present post, in 1948. Altogether, he has had 38 years of experience in the printing industry. As planning manager, Mr. Broderick is responsible for receipt, acceptance and processing of all orders for Congressional and departmental printing. He directs three planning divisions, with total personnel of 245, performing jacket-review, estimating, planning, jacket-writing, scheduling, typography and design, maintenance of paper inventories and Congressional and departmental liaison. He selects jobs for commercial procurement or plant production, and determines or acts as consultant on policies governing ordering and processing of public printing. Mr. Broderick is married, has one daughter, Mrs. Wanda June Horton, and one grandson, Jeffrey Broderick Horton.

press bed. They are taken with the bases to the press. After a base is placed on the press, imposition is completed on the plate extending over the end bar.

From using both sides of presensitized all-aluminum lithographic plates, GPO figures a saving of some \$7,000 on small plates in its Field Service plants.

Photoengraving Ideas Suggested

Use clear-back film to do away with stripping negatives for close register. For shooting two pages of a book without injuring the backbone, apply a jig to copyboard back (which is designed to hold a negative).

Use the ink roll-up to get more depth in lighter areas of fine screen halftones.

Using mercury to permit a roll-up of combination plates for deep etching saves

much time in stopping-out halftone areas by hand.

Use a solution of muriatic acid, salt and alcohol to remove the protective backing from copper cuts before mounting them on metal.

Stereotype Problem Solved

Many GPO forms are tabular with hair-line rule on two-point base. A rule often runs into an open area. It was hard for an operator to get any solid type matter without over-molding or punching the rules, and breaking them down in many cases.

For solving this stereotyping problem, two hard gray felts and a bakelite board are used. The felt's fine texture and hardness give proper definition to the solid type without crushing the rules.

This method applies to both hot and cold molding. Felts are dipped in warm water, hung up to dry, and used many times. Their dense texture gives better results than molleton drying blankets or cork. A hard molding medium shows best results—no mat fractures, but clear definition to solid type areas and miter in rules.

For syndicate mat molding, two strips of quarter-inch cork are placed on the bed of a direct pressure molding press. Any adhesive can be used. One strip runs across the head of the patterns, the other along either side of the patterns. This serves as a stop for placing the mat on patterns prior to molding.

The benefit here is speedy mat placement without interfering with molding mediums or patterns while the press is running. All mats mold alike and are easy to nest for better cutting of packs prior to delivery.

A curving machine with rubber blankets around rollers is used for testing the porosity of thin plastic plates. Operators casting the plates run them through the machine between casts. This cuts out one finishing step—bumping each plate in a press to see whether it is porous.

Vinylite Molds Joined

Properly spaced and imposed multiple casts of vinylite molds are joined together in a one-piece pattern plate of from 2-up to 16-up or more. The result is a solid plate, with no danger of breaking, and produced in one-third the time needed for soldering the multiple casts together.

Instead of using a solid guard when molding forms into curved electros, a plate of two-point rules spaced a half-inch is placed on top of low quads between pages imposed two-up. This gives sufficient support for curving, avoids considerable routing, provides strong support between pages, and eliminates cracking between pages on long press runs.

Here's how GPO electrotypers have reclaimed in five years 682 pounds of silver sludge valued at some \$6,500.

A stainless steel tank, 32 inches square, 20 inches deep (about 90 gallons), has a valve outlet six inches from the bottom. The outlet is attached to pipe drains for running out water after the solution is clear. A steam line in the tanks heats the sludge to the boiling point. Molds sensitized in one booth are water rinsed, then silver-sprayed in another booth. Excess liquid, put into the tank, is steam boiled, then let stand about an hour until the sludge has settled. The clear solution is drained off into crocks, where it stays until dry for shipment.

Electrotype Plating Improved

Tin plating as applied to electrotype making was improved by using 75 per cent lead and 25 per cent tin instead of pure tin anodes. High lead content produces a coating that does not burn under normal conditions, or cause soft face in gas-heated backing pans. Tests show a better bonding effect between the backing metal and the copper shell.

About 1,200 pounds of anodes are used annually at an average per pound cost of 15½ cents for lead and 91 cents for tin—a 50 per cent saving.

Putting two extra scores in each carton flap, spaced ¾-inch above and below the normal fold, makes cartons tighter and allows for paper vibrations.

Install magnifying glasses on old cutters that have none.

Cutting-in indexing signatures before they are sewed, trimmed and cased-in speeds up bookmaking operations.

This one applies to Quad folders equipped only as delivered by the maker:

The method of forcing sheets to the proper position against the second fold guide to be perforated, and later folded on the perforation, did not work well

with light or extra heavy papers. After the first fold, the sheet ran over live tapes and under the small adjustable spring-tension rollers.

Conventional tapes on a Quad folder extend only far enough to support and control the rear half of the sheet. The forward half is pushed over the female part of the perforator and between the guide fingers. Static adds to the difficulty of bringing the sheet to the proper guide position. Normal production rate was about 2,500 per hour. The machine often had to be slowed to 800, and adjustments for papers of varying weights caused considerable lost time.

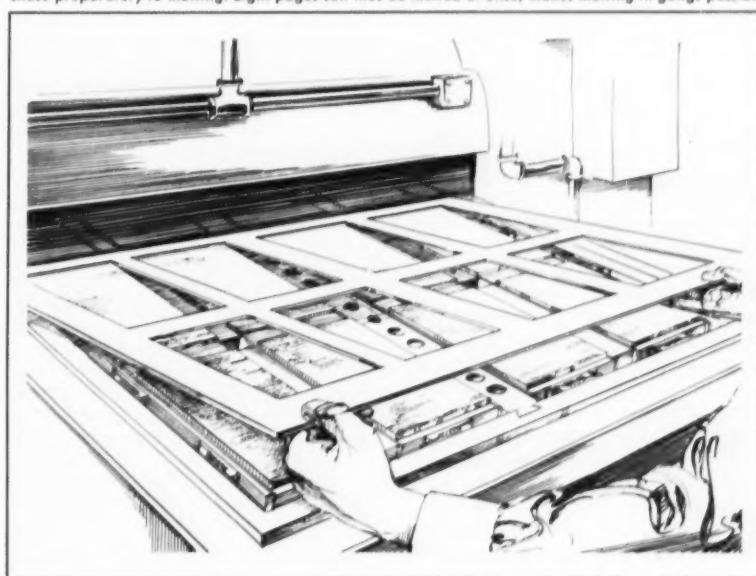
The employee suggestion that solved this problem called for live tapes which lift as the grippers take the sheet, and for adjustable spring-tension rollers bearing upon the forward half of the sheet, and bringing it under full control to the proper guide position.

The sheet now moves easily to the perforating position and then, without buckling of light stock or dragging of heavier stock, to the position for folding.

Folding Stunt Saved on Cost

Another adopted suggestion permits a 42 x 48-inch sheet to be folded on a model N Quad folder as 32- and 16-page 8x10½-inch signatures. The center cutting knife was moved 6¼ inches off center, but the sheet is run through the approximate center of the machine. The two center folding heads are used as one on the side which produces the 32-page signature. The other side produces the 16-page signature. This simple change in the machine parts was all that was needed to effect savings amounting to more than half of the original cost of folding and cutting.

When locked form comes back from the press, it goes to foundry. A frisket bearer is laid upon the chase preparatory to matting. Eight pages can thus be matted at once, makes matting in gangs possible



II. CONTRAST

Continued

★ "First glances" are important. True, all our best friends may not have appealed to us at the start, but longer acquaintance served to bring out the good traits and endeared those friends to us. Likewise, all of us have later been "stung" by some one who at the start impressed us greatly.

We are not permitted frequent close association with those we occasionally meet in business, and neither we nor they have a chance to wipe out the effects of a bad first impression. The salesman stands in the same light, and typographic display, in many respects, may be likened to the salesman, for in display we are always dealing with first impressions.

Since our work in display is largely introductory, we must, if we are to be successful, use techniques that will give instant and forceful effect. Recognizing that

MODERN TYPE DISPLAY

*A Manual
In the Selection and Use of
Type and Ornament*



By J. L. FRAZIER

reading headlines, the subordinate matter set in smaller type is actually indistinct. If this were not so, a word in the smaller matter would catch the attention more often than it does.

Like the contrast afforded by black and white, that provided by big and little is too valuable to abuse by its overuse. Sure-

STEAMER SINKS BUT ALL ON BOARD ESCAPE IN THE LIFEBOATS THOUSANDS LOST IN LARGE CARGO OF VENETIAN ART TREASURES

Figure 13

size is proportionate to importance, display makes use of size in obtaining the proper sort of a first impression.

To show what display may do in the way of creating first impressions, and to demonstrate that the smaller type does not receive attention until the larger has been read and accepted as the gist of the matter, Figure 13 is shown. Stunts like this have often been practiced successfully on the none-too-simple population of a city, with the object of selling newspapers. Of course, the newspapers are "yellow," and advertisers employing these tactics are stupid, for such deception must leave a sour taste. Nevertheless, the fact that it misleads is proof that the big lines are read and their meaning absorbed before the smaller ones are seen. As a general rule, however, the use of such contrasts by newspapers is not identified with misleading statements, and usually we are enabled to take the headlines as indexes. They enable us to skim the contents of the edition for articles which interest us most.

The secret of the contrast produced by big type is an open one. In the first place, the very bigness of the type makes it blacker. The important thing, however, is that the eye first becomes adjusted to the letters most easily seen, the big letters, and during that time it is blind to the smaller letters, which require a more trying focus.

It is a fact, which any one may demonstrate to his own satisfaction, that while

ly, among the display features in any form there is but one which should be the biggest. To make such feature instantly appear the largest and most important, other features must not be too nearly the same size. While 24-point type stands out

Things are big or little by comparison. In Japan a native five and one-half feet tall is big, but beside a Chicago patrolman he seems a pygmy. In type the same is true. Twenty-four point seems stronger by

contrast

when surrounded by eight point than it does when surrounded by lines of eighteen point. A comparison of Figs. 14 and 15 will prove the above contention true and should convince the most skeptical that display does not depend upon mere size of type alone, but upon contrast in size of type and between type and its background—white space. The greater the amount of white space in a design, the greater is the opportunity for contrast. When a page is filled with type of medium tone and equal size the balance of black and white gives an even gray tone.

Figure 14

clearly and effectively above 8-point, its prominence is weakened materially when it is forced to compete with 18- or 20-point, as illustrated in Figures 14 and 15. Since contrast depends upon difference, it is evident that the greater the difference, the more prominent the part emphasized will be.

Comparative distances provide another form of contrast, one coming under the head of white space, which is employed both to interpret and to attract. For example, in Figure 16 the first line is farther from those which follow than they are from each other. While this upper line is no larger or blacker than those which follow, the fact that it is separated by wider space instantly suggests that it is a heading or title. Glancing at the bottom of this example, we find a group of two lines cut off from the rest by more than the regular space between the matter above. Such a division indicates a note or the beginning of a new subject, and the lines are manifestly emphasized by reason of their position. Furthermore, such spacing punctu-

Twenty-four point type seems far stronger by contrast

if it is surrounded by
eight-point type than
when forced to compete
with eighteen-point, as
may be seen by comparing
these two examples.

Figure 15

ates, and by providing a pause enables the reader to comprehend more clearly.

Space relations suggest more or less close connection. The very nearness of two lines in display suggests close association in meaning as well as in position. Space between lines must naturally be considered as indicating their dependence or independence. The amount of that space is therefore judged to be an indication of the degree of independence of the lines and becomes a factor in display.

In later chapters, it will be shown how all these factors of display may be employed together for attaining effective results. Before that, however, it has seemed plain that we should learn the elements of contrast which it will be necessary for us to use. It also is necessary to demonstrate the emphasis obtainable from the marked dissimilarities of black and white, big and little, from comparative distances, and from different faces.

Farther on, too, we will see that there are also contrasts of forms and other things which add effectiveness to type display. Consideration of these is not

necessary at this time. They may be considered to much better advantage when combined in an example that involves other factors of effective display, many of which remain to be explained.

It has been shown, however, that the principal elements of contrast are as follows: black and white; big and little; different faces of type; comparative distances to white space. While these are quite sufficient in themselves to enable the compositor or designer to build up strong display effects in type work, they should not be considered as discouraging the employment of other worthwhile elements.

We learned at the start that display functions in two ways. It must first attract attention to the matter which is printed, and then it must present that matter in such a manner as to enable the reader to comprehend it with speed, ease, and certainty. In the use of contrast to attract attention, however, we must not permit ourselves to overlook certain obligations and restrictions.

In the preceding chapter attention was given to the feature of unity. Good form and pleasing appearance will be discussed on the basis of the fundamental principles of design in chapters which are to follow. We will then determine just what concessions are due those essentials to achieve complete success in the layout or composition of typographical display.

There is danger that we may overlook the qualities of good form and pleasing appearance and that we may come to consider that if we catch the reader's attention, the copy itself will do the rest. As typographers, we build upon sand if we depend on the copy to do any part that display itself may accomplish.

Well-Made Stylish Footwear

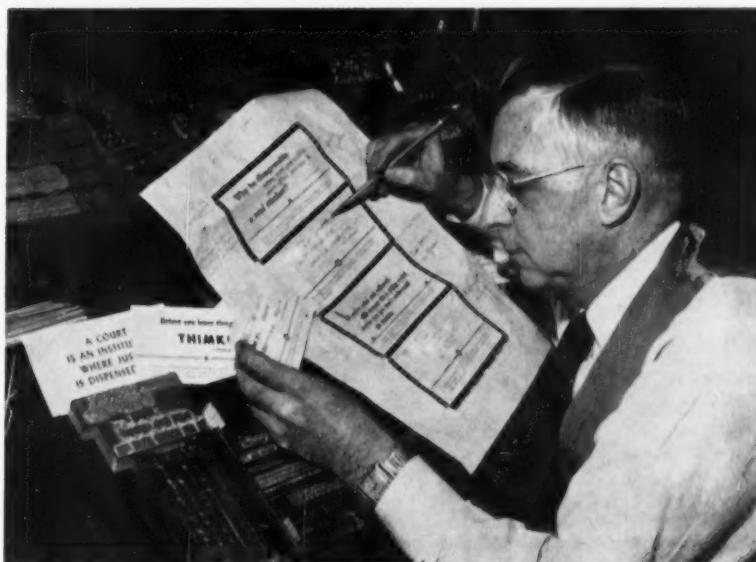
We lead all manufacturers of the world in the production of well-made, serviceable and stylish shoes for men, women and children. All our modes are to be secured in the fashionable russets, patent leather, waterproof calf and vici kid.

A special reduction allowed on advance holiday orders

Figure 16

If properly designed, type display can retain agreeable attention and at the very same time influence the reader favorably by its form and style. Thus, the copy may function in convincing the reader, as it must do if the printed advertising is to prove successful in getting results, and thereby, of course, justify its cost.

His Advertising Got Out of Hand



Harry F. Murphy, Newark printer, checks proofs of humorous motto cards he uses for sales promotion

A New Jersey printer is still trying to figure how his advertising program got out of hand.

Harry F. Murphy, who has a print shop in Newark, isn't complaining, but what began as a purely local advertising effort has turned into a regional, if not national, campaign, drawing comments from far outside the Newark area.

Explaining how it all started, Mr. Murphy said recently, "We always like to leave a printed reminder with our friends and customers with every delivery, letter, invoice, or visit. A few years ago we started to use cards bearing quips, comments on foreign and domestic affairs, and so forth, feeling that this would create good will."

It did create good will, but no one anticipated how far the cards would circulate. "I have a letter from a fellow in Northampton, Mass., who saw some of the cards at a Christmas party," Mr. Murphy said, "and another request came in from a teacher in Westfield, Conn."

The reason for the popularity of the cards are the mottoes they carry. They are humorous, but it's barbed humor. "I may look busy, but I'm only confused," says one, while another maintains that "The boss isn't always right, but he's always the boss."

Or take your choice from some of the more popular sayings that Mr. Murphy has circulated:

"Don't confuse me with facts, my mind is already made up."

"Quality is always maintained, regardless of cost (to the customer)."

"There is nothing worse than a big wheel that clanks."

"There's no reason for it; it's just company policy."

Although Mr. Murphy has originated some of the sayings used on the cards, he admits that most of the material comes from outside sources. "When we feel creative," he says, "we reach for a pair of scissors." Many of the ideas are submitted by people who have seen some of the Murphy cards; others are gleaned from newspapers, magazines, and the publicity of other printers. Sayings that combine wit and wisdom are most popular.

At any rate, Mr. Murphy seems to have hit upon one of the best public relations ideas the printing industry has seen in recent years.

Centering Linotype Slugs

To center the butt-slug, or last line, on Linotype matter more than 30 ems wide: As you quad out the last line, center a period in the remaining white space. Saw through the period. If this is the first line of the butt-slug, turn it end-for-end and saw again to the proper measure. This line will then be centered. Take the second line of the butt-slug, which will be a blank, and saw it in the middle. If the type on the butt-slug extends into the second line, again you saw through the period. Put the two halves of the butt-slug back into the saw with the last line (which has been sawed) next to the gauge and first line in front of the saw.

Safety in Handling Cutter Knives

As a safety measure in handling paper cutter knives, two of the knife cap screws should be screwed into the center holes of the knife. This arrangement provides a good grip for the operator, and eliminates the danger of the knife slipping from his fingers.

Making Silk Screen Plates By Photographic Methods

- Making screen process plates by photographic methods old in Europe
- Photo plates are made by contact printing, hot development, transfer
- Equipment for photoscreen platemaking similar to that used in offset

Third of a Series

By *Victor Strauss*

Presentation Press, New York City

★ The fabulous growth of the graphic arts during the last 50 years is inextricably intertwined with the application of photography to printing. Apart from straight type matter in letterpress, all other printing processes are either based on photography or at least very much dependent on it. Silk screen is the only major printing process that still uses manually-made printing plates to a greater extent.

The main representative of this group of nonphotographic pictorial printing, the knife-cut film technique, was described in the preceding installment of this series. But it would be a mistake to assume that photography plays no role in the making of silk screen printing plates. This article and at least one more are devoted to the many techniques that photography has given to screen printing.

Most people are astounded when they hear that photographic screen printing plates are among the oldest known in silk screen. The public still thinks of silk screen in terms of hand-printing. Manually prepared printing plates are so widely used in silk screen and fit the nonindustrial nature of the process so well that many people don't want to believe that silk screen already had, in its very infancy, one foot at least in our times.

But the truth is even less romantic. Photographic techniques were not only among the earliest developed for screen printing, but they were even more widely used in certain branches of the young industry than knife-cut film. Continental Europe is certainly a case in point. There, textile printing before the war was the best developed field for silk screen. Textile screen printing practiced in Europe at that time employed photographic techniques extensively, whereas knife-cut film was practically unknown.

The Autotype Company of England, world famous for its carbon tissue, was among the first to introduce photographic

screen printing plates in that branch of silk screen most interesting to us, the printing on paper and similar stocks. Carbon tissue was not only the first quality process for photographic screen printing plates, but has retained a very strong position even though many other quality processes have come into existence.

Photographic screen printing plates must, of course, be suitable for printing. With all other kinds of screen printing

plates, they have the controlling of the screen pores in common. The pores of the fabric, silk or metal, must be kept open and blocked in accordance with the copy to be reproduced. Furthermore, photographic screen printing plates must be exact and durable.

The nature of photographic screen printing plates can perhaps be explained best by discussing the originally dominant two materials, on which, until recently, all photo screen-making processes were based. I am referring to gelatin and bichromate.

Gelatin is a substance that undergoes a characteristic change in solubility if exposed to strong light after having been treated with bichromate. A coating of gelatin that has not been treated with bichromate remains soluble in cold water, and it makes no difference at all whether this coating has been exposed to light or not. But if the same coating is treated with a solution of bichromate ("sensitized" is the technical word for this treatment), a change takes place.

The sensitized gelatin coating remains soluble in cold water only as long as it has not been exposed to light. If it is exposed to light, the exposed areas become *insoluble*, not only in cold, but even in hot water of, say 110° F., whereas the unexposed areas remain soluble in water of this temperature.

"POST" SELLING

Most printed advertising is designed to sell a product or service, directly or indirectly. Ever think about using printing *after* the sale is made? For reorders? For keeping the customer happy?

There is such a way. And it makes good sense, too, especially for consumer goods and services.

Suppose you've been convinced by the Puffer Company's advertising that you should have a Puffer power tool kit. You buy, you unpack, you plug in a Puffer Buffer—and you blow a fuse. *No instruction sheet showed you what to do.*

Or suppose you purchase a knock-down "do-it-yourself" desk kit. The advertising convinced you that a healthy saving was involved by making this yourself; and besides, your wife Mabel made that crack the other day about how you couldn't even make a decent bird house and by gosh you were going to show her. So you open the kit, spread about 2,000 pieces out all

over the floor, and start to read the instructions. Then you blow *your* fuse—because there are no illustrations, the instruction sheet is poorly written, and the type is Teeny Weeny Condensed.

In each case you are soured on the product and the company. The first issued *no* instructions, and the second might as well have omitted its pitiful instruction sheet.

"Post selling" is important. Whether you use a single sheet or a complete brochure, you need good planning, good design, and good reproduction if you want to hold the customer you've just made. Too often the instruction manual is a forgotten orphan and looks it. Instead, it should convince the customer he bought the best product available for his money, and show him how to put it together or use it properly. Such an instruction guide pays off in many unseen ways—but mostly in building friends and repeat sales.

—*Reflections*, E. F. Schmidt Co.

Even though modern developments have resulted in a great variety of products and processes for photographic silk screen plates, everybody active in the field must be thoroughly conversant with the aforementioned phenomena. Most photographic screen printing plates are made by contact printing, hot development and transfer of the developed image to the bottom of the screen.

The equipment needed for photoscreen printing platemaking varies with the process employed, but it is fundamentally the same as that for lithographic platemaking with the addition of hot water facilities. Most techniques used in graphic arts applications of silk screen employ transfer films; whirling is unnecessary in these cases. Vacuum frames, arc lights, developing sinks, light tables and other equipment customarily found in litho platemaking departments can all be used just as well for the making of photo-screene printing plates.

Cameras are not too often found in silk screen service shops. But they certainly come in handy. A silk screen department added to a plant equipped with offset platemaking facilities requires very little investment.

Silk screen uses a variety of positives for the making of photo printing plates. The most common kind is naturally the kind of positive that is made by the camera. But silk screen uses also transparent proofs of type matter, hand-painted separations on transparent plastic sheets, particularly for larger size jobs, and positives made in a knife-cut film technique. As the latter is not too well known, I will describe it.

Take, for instance, type that is blown up several times. Its edges become very unsharp, and it is rather tedious and time consuming to clean it up by retouching. Screen men have a much simpler technique at their disposal. They use a red—actinically opaque but visually transparent—film of the knife-cut family in such cases, and simply cut the type instead of touching it up. As it is just as simple to cut it in positive form as in negative, they save the intermediary step and arrive at a transparent positive of razor sharpness. Red knife-cut films are used in many similar cases and are a valuable short cuts in photoscreen platemaking.

Next month I will discuss the main types of photographic screens and how to use them to the best advantage.

Prepare Tympan in Advance

For most cylinder presses, the tympan comes in rolls. Have your office girl cut about a dozen pieces of tympan the right size; also the necessary packing. In this way, when anything happens to the tympan you will have both ready for use, and it takes only a few seconds to change the sheets when they are cut to size.

Augustine Wins Inland Printer Award



Lee Augustine (left), Cincinnati, won The Inland Printer Award for "The Outstanding International Craftsman of 1955" at the Craftsmen's convention last month. It was presented to Mr. Augustine by Wayne V. Harsha, editor, *The Inland Printer*, at final session.

THE INLAND PRINTER's special award plaque to "The Outstanding International Craftsman of 1955" was presented to Lee Augustine, vice-president of the Printing Machinery Company, Cincinnati, at last month's annual convention of the International Association of Printing House Craftsmen in Cincinnati.

Honors have been coming to Mr. Augustine at a rapid pace in recent weeks. He was named president of the Cincinnati Club of Printing House Craftsmen just prior to the International Convention. During the pre-convention conference of Fifth District Craftsmen in Cincinnati, he was awarded a certificate of appreciation by the Indianapolis Club. The entire Fifth District honored him in 1951 by naming him the district's Outstanding Craftsman of the Year. Mr. Augustine was general chairman of the International's 36th annual convention in Cincinnati, Aug. 7-10.

The plaque was presented to Mr. Augustine by Wayne V. Harsha, editor of THE INLAND PRINTER, at the close of the final business session of the convention on Wednesday, Aug. 10. As "The Outstanding International Craftsman of 1955," Mr. Augustine was selected by mail ballot by the elected officers and the 14 district representatives of the International Association. Rules stipulated that the nominee must be a Craftsman who has been engaged for many years in local, district and International divisions of the association, that he also be currently active in the association, and that he not be an elected or salaried official of the organization.

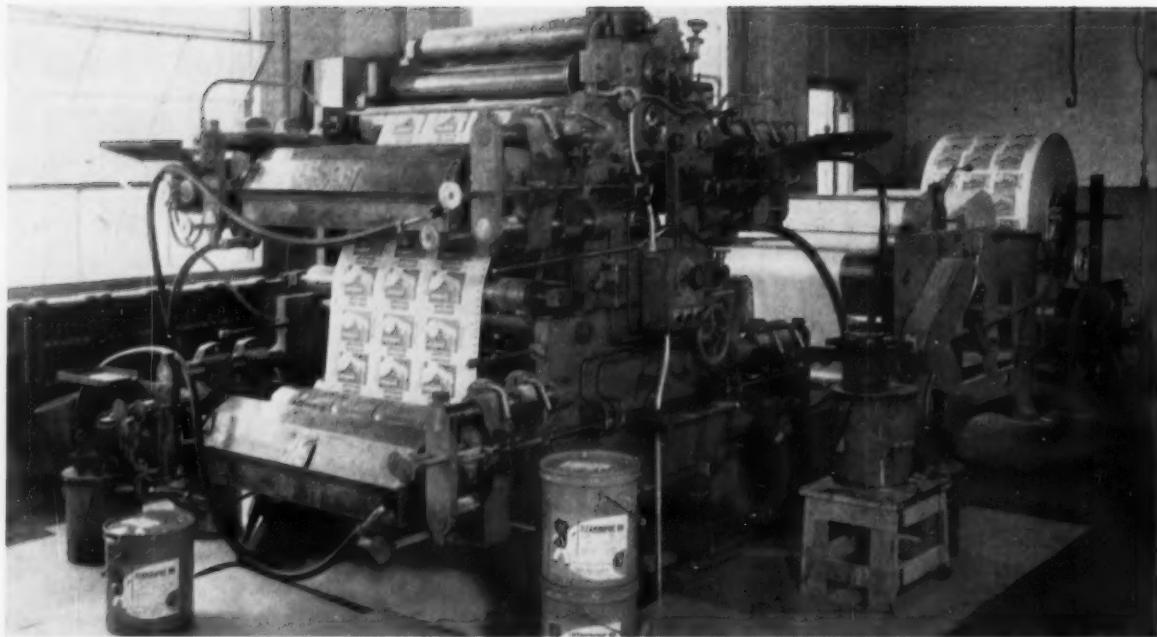
Mr. Augustine began his career as a member of the Cincinnati Club in 1926; he served seven years as educational chairman of the Cincinnati Club. In the International Association, he has served as chairman of the Publications Committee, and was representative-at-large for two terms.

During the past year, Mr. Augustine has been president of the International Printers' Supplymen's Guild, having come up through the ranks. He organized and served as first president of the Cincinnati Printers' Supplymen's Guild.

Mr. Augustine is a member of the executive committee of the Education Council of the Graphic Arts Industry, Inc., and the Research and Engineering Council of the Graphic Arts Industry, Inc. He was chairman of PIA's Second Premakeready and Makeready Conference in Cincinnati in October 1953.

Last year Mr. Augustine made an extensive tour of the British Isles and Europe. During his trip, he addressed a number of printing organizations in Great Britain, and visited the printing machinery expositions in Paris and Dusseldorf. This year, he visited IPEX in London, England, July 5-16.

THE INLAND PRINTER began its annual award to "The Outstanding International Craftsman of the Year" in 1949 when the Benjamin Franklin medallion was presented to Perry Long of Los Angeles, first International president. Subsequent recipients include Gracie Oakes, Fred Baillie, J. Homer Winkler, John J. Deviny and Haywood Hunt.



This Flexographic press has a pumping system for feeding the ink direct from the manufacturer's container. Closed ink fountains provide good ink control

How to Handle Flexographic Inks Properly

- Great care is exercised in selecting and balancing component parts of flexographic inks
- Proper storage and care in mixing vehicle and pigment are major factors in correct use
- Here are some tips by an ink expert on how to save money and get better ink performance

★ Flexographic inks are the product of much research, field-testing and long-term practical experience. Great care is exercised in selecting and balancing their component parts, and each batch must pass many quality control tests before delivery to the printer. Nevertheless, they can be expected to perform with maximum efficiency only if the user handles them properly and carefully.

Correct handling of flexographic inks begins with their storage in the user's plant. Preferably inks should be kept in a special separate area allocated for this purpose. The storage room should be of fireproof construction, equipped with fire extinguishers and the type of fire door that closes automatically should fire accidentally occur. It should also be neat and well lighted.

A series of bins and shelves should be constructed in the storage room so that inks may be segregated according to type and color. By affixing an inventory tag to each bin it is easy to control the ink supply and to see at a glance exactly what inks are located in each bin. Such tags should carry the ink number, code and color, and should indicate the quantity of ink withdrawn from or added to the supply on every such occasion. It is advisable

By Frank A. Hamel, Jr.

Frank A. Hamel, Jr. graduated from Drexel Institute of Technology in 1942, where he received a Bachelor of Science degree in Chemical Engineering. Following a four-year tour of duty as captain in the Army Air Force during World War II, he joined the E.I. du Pont de Nemours Company as a field engineer. In 1950, he resigned from this organization as a group supervisor to join Bensing Brothers and Deeney as technical director. In 1954, he was promoted to vice-president in charge of research of this organization and continues in that post. He is a member of Tau Beta Pi, national honorary engineering fraternity, the National Flexographic Packaging Association, the Packaging Institute, Paint and Varnish Production Club and TAPPI.



to arrange the shelves and bins in such a manner that older ink supplies will be used before fresher ones.

For maximum efficiency assign responsibility for maintenance of this room to

one man who will receive and distribute all inks. Temperature control of the storage room is a very important factor, and should be maintained at all times between 50° and 85° F. If ink is stored at higher temperatures for extended periods of time, its drying rate will change, its viscosity will increase, and its adhesion will be affected adversely.

Unfortunately, these deficiencies will not be corrected simply by reducing ink temperature to normal room temperature. On the other hand, although viscosity increases when at temperatures lower than 50° F., this condition can be corrected by allowing the ink to stand in the pressroom until it reaches room temperature. This warming procedure also eliminates the possibility of pinholing which sometimes occurs when cold flexographic inks are used to print cellophane.

The first step in the use of flexographic inks is to stir them. Stirring is very important because all pigmented inks tend to separate or settle some on standing. There are many good agitation techniques, but the one used most commonly is stirring with a clean, flat, splinter-free wood paddle.

Fresh ink should be stirred at least five minutes in order to assure that pigment

and vehicle are well blended and the resultant mixture is completely homogeneous. Ink which has been stored for longer periods will require more stirring time.

Mechanical techniques for stirring flexographic inks are also in wide use today and usually involve a small, power-driven, propeller-type agitator, or a set of revolving rollers. In the latter process, the handle of the five-gallon ink container is temporarily removed and the ink bucket is placed on its side in a cradle between the two rollers, with the lugs extending beyond the ends of the rollers. The can is allowed to rotate for approximately ten minutes, during which time complete and thorough mixing of the ink usually takes place.

The importance of mixing cannot be over-emphasized because failure to do this upsets the balance between pigment and vehicle. Ink poured from the top of an unmixed can will have low viscosity, poor color strength and poor opacity. Ink taken from the bottom of an unstirred can will usually be heavy and the ratio of pigment to film-formers will be too high, resulting in poor adhesion, lowered scratch-resistance, and less flexibility of the printed film.

Since all flexographic inks are supplied in concentrated form to prevent excessive settling of the pigments, it is necessary to thin the inks before they are put into the fountain in order to reduce them to printing viscosity. The accepted technique of doing this is to measure both ink and solvent into a container, mix them thoroughly, then add the mixture to the fountain. Usually this mixture should be in the proportion of from 10 to 15 per cent solvent to 90 to 85 per cent ink.

If both ink and solvent are accurately measured, much of the guesswork will be eliminated from this operation. The same care should be used whenever solvent is used to replace that lost by evaporation.

Add Solvent to Reservoir

On presses equipped with pumps which continuously circulate ink between a container reservoir and the fountain, it is recommended that the solvent be added directly to the reservoir. It is also suggested that these additions be made in small quantities at short intervals. Additions made in this fashion have much less effect on the uniformity of color of the resultant print.

If the press is not equipped with recirculating pumps, this procedure is even more important. Small additions of alcohol should be made to the fountain across the entire width of the pan. This technique will eliminate the formation of an agitation pattern which concentrates the solvent in the center of the fountain and causes a pronounced weak color line down the center of the web.

Many converters have found the use of metering burettes (similar to drip oil-

ers), which allow alcohol to drop into the fountain at a definite number of drops per minute, to be of help in controlling wide fluctuations of color and viscosity caused by erratic thinning.

When a fresh supply of ink is required, it should be mixed to approximate proportions of 9 parts ink to 1 part solvent, then added to the reservoir in the case of pumping systems, or directly to the fountain where such a system is not used. It is obvious that if ink and solvent are measured and controlled, the balance between pigment, film-former and solvent will be maintained, thus assuring good adhesion, flexibility, and color uniformity.

It is accepted by most converters that ink is lost by souring in hot, humid summer weather. Sourcing is caused by ink absorbing water from damp air which is constantly trapped by the revolving ink and form rollers and scrubbed clean of

its water before it is released from the ink in the form of bubbles. The water precipitates the resins in the ink and the condition of souring results. Since warm summer air can usually hold about ten times as much water as cold winter air, souring is usually a summer headache.

However, loss of ink through this difficulty can be greatly reduced if only small quantities of ink are placed in the fountain and the ink is added more frequently. The souring rate will be retarded by this technique and only a small loss of ink will result when souring does occur.

The use of covered fountains tends to retard souring of ink because they keep the fountain blanketed with much of the air which has already been scrubbed clean of its water vapor. Furthermore, covered fountains minimize the loss of solvent. Since many converters use about 4 gallons

(Turn to page 99)

How to Color Match Flexographic Inks

Before matching or blending colors, all flexographic inks should be thoroughly mixed with a metal spatula, a smooth-finished wood paddle, or a mechanical agitator. In no case should a splintered wooden paddle, or a rough, unplaned stick be used. When mixing ink with these latter type stirrers, small chips or splinters are often deposited in the ink. When this happens, considerable damage to rubber ink rolls and printing plates can occur.

For the proper matching or blending of colors, all inks should be weighed on an accurate scale and not measured by volume. The system of measuring inks by volume causes many inaccuracies, and shades are not held to standard. It is recommended that a table-type scale with a capacity of approximately fifty pounds be used. The beam should be graduated in tenths of a pound with a rider capacity of five pounds. This will enable the color matcher to weigh accurately any portions of ink from one-tenth of a pound to fifty pounds.

All ink mixing containers should be completely clean before any ink is added. Containers that are contaminated with old dried ink can cause considerable change of shade in the new ink. Furthermore, this old dried ink often chips off in hard particles. These can cause much damage to rubber plates and rollers.

The color matcher should pay particular attention to the type of stock on which the ink is to be printed. For instance, on kraft paper brighter shades are obtained by using the more opaque pigment inks. These inks give good hiding power and consequently give brighter, cleaner shades. The darker shades can be obtained by using the dyestuff inks in combination with the pigmented ones.

By using portions of the pigmented inks, the bronze effect of dye inks on kraft paper can be avoided and the true shade of the color obtained. For overprinting on kraft, it is recommended that a highly pigmented ink be used. This is especially true in some combinations such as light blue over orange. In

this case, a very opaque blue is necessary to cover the orange.

In making tints or pastel shades, the white or lightest color should be weighed into the container first, and darker tones added gradually. The shade of the tint should be checked after each addition of toner to be sure that the end point is not exceeded. This will prevent the shade from becoming too dark, making it necessary to add larger amounts of white, or other light shades such as yellow, thereby producing more ink than was estimated to run the job. In darker shades, the darker colors should be weighed in first and the lighter colors added.

When making bright colors, use only colors that are near each other in shade. The following examples will demonstrate this point:

To make a bright red-orange, use an orange or a red shade of yellow, and a yellow shade of red. Do not use a blue shade of red, or red with a blue undertone or a green shade of yellow.

To make a bright red shade of yellow, use a chrome yellow, and a small amount of bright orange. Do not use a green shade of yellow or a red.

To make a bright red, use orange and red; do not use red and yellow.

Most blues can be toned to the green shade of blue, by the addition of small amounts of green dyestuff inks. They can be made more red, or more purple by the addition of purple dyestuff ink.

To make a green more blue, add small amounts of green shades of blue.

To make a green more yellow, add a small amount of a green shade yellow.

Before ink is put in the fountain, a draw-down of it should be made on the stock to be printed. This will show whether the ink color is correct and, if not, permits correction without losing press time. After a color has been matched satisfactorily, a small amount of the ink should be set aside in a small glass jar, properly labeled, and saved as a comparative standard for all future batches.

Who Owns Your Printing Business?

- Some commercial printing plants really are "owned" by employees, customers or salesmen
- This happens when the owner fails to exercise all of his authority and responsibility
- These examples show a few ways that you might lose effective control of your business

No. 5 of a Series

By Olive A. Ottaway

Executive Secretary

Toronto Graphic Arts Association

★ Who owns *your* printing business? An easy question? It might seem so at first glance, but a careful look at your own operations—and at a few other printing concerns in your area—might surprise you. There are some printing companies today that are really "owned" by their employees, whether the legal owners realize it or not. There are many others that, to a great extent, are really "owned" by their customers, and again the actual owners may never have been aware of this.

Fantastic? Not at all. Because the moment the real owner ceases to exercise his full authority, the business ceases to be his by just so much authority as he gives up.

Ownership in the printing business, if it is to be successful ownership, involves more than mere financial holdings. Whether the business is large or small, its operation requires constant watchfulness, constant attention to hundreds of small details.

Relax for a moment in your watchfulness, and you have lost at least a small part of your real control over the business.

Is Big Operator Better Off?

Whether the business is large or small, ownership presents much the same challenge. Many small owners dispute this. They say that the big operator has more people to share responsibility, that he is less troubled with the small details of day-to-day operation, that he must concern himself only with long-term planning and establishing policy on a large scale.

On the other hand, a typical large plant owner is likely to take an opposite view. Recalling the days when he was starting in business, he is inclined to feel that "those were the days." He felt much closer to his employees. He knew each of his customers personally. And he has a feeling that the business was much more profitable, dollar for dollar, when it was smaller.

The larger operator is more inclined to feel that his employees fail to take a personal interest in good craftsmanship and have a far easier time in life than he does. He worries about his profit margins, which seem too small for comfort. He often worries about losing personal contact with his employees and his customers.

Actually, neither the small nor large operator is entirely justified in his envy of the other. When analyzed carefully, their problems are much the same. Both are ex-

ercising the authority of an owner, in varying degrees, and both can lose this authority unless they control it carefully.

How do you lose control of a printing business? It's a simple thing to do, really. There are many operators today who have lost a small or large part of their control over their businesses without even realizing it. Let's look at a few examples.

Take a close look at your books and see how many unprofitable accounts you find there. Almost every printer has a few; some have a lot. How did you acquire these accounts in the first place? An honest appraisal probably will show that you succumbed to pressure from the customer. A job that you may have estimated at \$1,000 became a \$900 or even an \$800 job. Why? Because you wanted to keep the shop busy or because you thought you could make up the loss on later work.

But the fact is that when you allowed the customer to dictate the pricing policy of your business—to the extent that you allowed him to influence your judgment and reduce your profit—you gave up part of the authority that is rightfully yours as an owner.

And this type of pressure does not always come from the customer. There are salesmen in many firms who operate in much the same fashion and who have usurped much of the owner's authority.

These are the salesmen who demand a price concession to land a new account, who insist on unreasonable priority for their work, or who ask for overtime work at regular rates. These are the salesmen who in a few instances have talked management into installing new equipment or processes—for the benefit of one customer—which later proved disastrously uneconomical.

Pressure by salesmen within the firm, if directed in the proper channels, is one of the most important factors in building a business. But this is true only if the salesmen have the best interests of the business in mind.

But it is not only in the sales department that management can lose some of its control over day-to-day operations. Every department in the company is important in this respect, and the impression that the owner makes upon his employees can mean the difference between a smooth-running plant and one in which personal frictions eat up a lot of valuable working time.

Absenteeism: Whose Fault?

As one instance of this, in a special case, listen to what one employer had to say recently about absenteeism: "When my father was president of the company, he never left the office before quitting time. However, I have a summer cottage in the country and, what with week-end traffic jams, I have been leaving early. Some of my employees have cottages, too, and they also have been leaving early. Or

The Chicago Daily News plans an \$11 million expansion program that includes a five-story addition (foreground) to its present building. Addition will house expanded pressroom, including 66 new Goss full-color units which will operate in 11 groups, each rated to produce up to 50,000 papers an hour



they avoid the jam on the return trip by coming in late or not at all on Monday. It occurred to me recently to ask who is responsible for absenteeism, and the answer was obvious. I am."

Granted, this is a limited example. But it is typical of one of the many attitudes of management that can produce an inefficient plant—a plant in which management no longer exercises its proper control over operations.

What can management do to insure retaining its authority? Mostly, this involves a change to positive attitudes both in daily decisions and in long-range policy. Every phase of the business needs the positive approach. Here are a few factors, some general and some specific, that should be foremost in the thinking of progressive management:

Important Points for Owners

Know the present market potential for printing in your area. Are you getting your share of the current work? Do you stand to get your share of increased business in the future?

Know the proper costs of your product. You are all too aware that daily living costs for you and your family have increased. Are you equally aware of the increased costs of materials, labor, and all the other items you need in business?

Know your profit. As a businessman, you deserve a fair return—on every job—for your labor and your investment. Are you getting it?

Know your customer's costs—not in detail, perhaps, but be enough aware of his problems to be able to see his side of the picture, too.

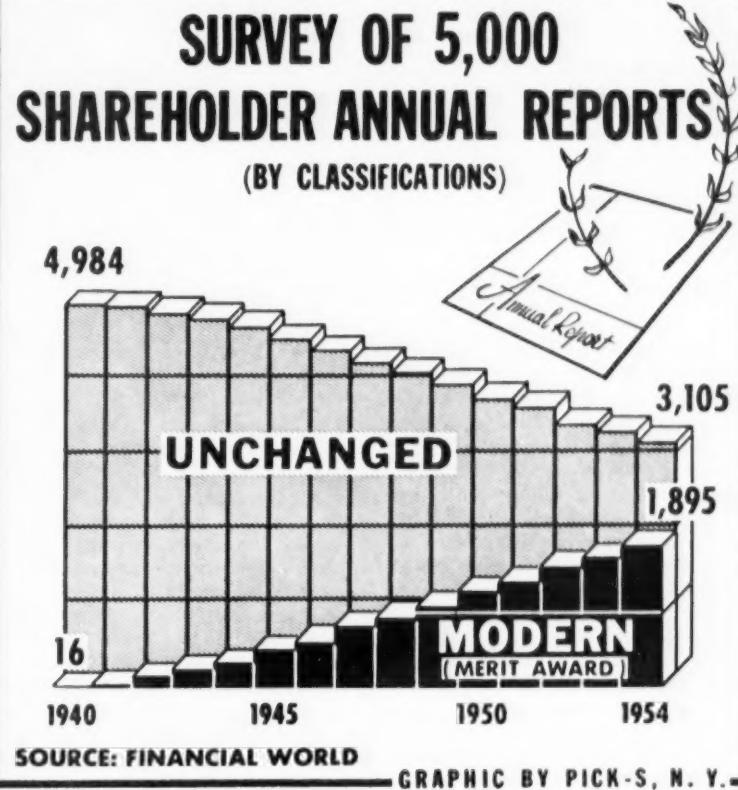
Keep in mind—and be sure your employees are aware, too—that good craftsmanship is the only sure way to business success. If you can give good craftsmanship and improved service without increased cost, you have mastered one of the secrets of progressive management.

Keep in mind the possibilities of other processes and specializations, but remember to assess them carefully. Being progressive does not mean grasping blindly at every new method or tool. It means keeping an open mind to new ideas and weighing their merits carefully.

The responsibilities of the printing plant owner—to his customers, to his employees, and to himself—cannot be condensed into a few rules. Neither can they be controlled if they get only part of the owner's attention. Whether or not you "own" your printing business depends upon how well you exercise your authority as an owner.

Colored Proofs Check Corrections

Typographical errors occur 90 per cent of the time in correction lines if they get into print. Different colored stock may be used for revised proofs to check that "corrections" are just that.



Corporate Annual Reports Easier to Read, More Helpful, Magazine's Survey Shows

Progress in making corporate annual reports more understandable to small investors and more helpful to security analysts continues, according to Weston Smith, originator and director of *Financial World's* annual survey of corporate publications.

Entered in last year's fifteenth competition were 5,000 reports from all over the Western Hemisphere. Total merit awards reached 1,895, a new high, and almost 37 per cent of the 5,000. But 3,105 were published in an inadequate or backward style.

Mr. Smith noted a continuing trend toward letter-size and away from oversize or digest-size reports. The number of black or one-color jobs has declined sharply. There is increasing use of full-color photos, duotones, tint blocks, gold, aluminum and bronze inks. A large majority of entries used vertical or long-side binding, but more and more companies are switching to horizontal or short-side binding to get more space for tabulations, maps, pictorial charts, large illustrations and photo-montages.

Popularity of gatefolds, providing extra double spreads, is on the upturn. Use of supplements, extra booklets sent with the reports, was somewhat irregular. About

the same number of companies sent out supplements, but few used pictorial booklets except to mark anniversaries or explain mergers.

For winning merit awards, says *Financial World*, reports must have at least 12 pages including cover. This excludes four-page folders, six-page double folders and eight-page stapled booklets. Reports of less than 24 pages are eliminated when they have no illustrations. Those of less than 32 pages are eliminated when they have been prepared in poor taste or when their design appears to be amateurish. Such reports may show illustrations and charts, but they are rated as lacking the kind of format that makes a good impression on readers, if it attracts any readership at all.

Here's Easy Way to Print Ribbon

In printing ribbon badges, put the roll of the ribbon in a box under the platen; cut two slits, half-inch apart and wider than the ribbon, in the tympan sheet, near the bottom. Pass the ribbon into the bottom slit and out the top one. Then put two more slits near the top of the tympan and pass the ribbon through. Run the press slowly, and after each impression pull up the required length of ribbon.

OFFSET

Copy Preparation • Camera • Darkroom • Dot Etching
Platemaking • Ink • Paper • Presswork • Chemistry

Correct Offset Roller and Blanket Settings Can Cure Many of Your Printing Problems

By watching the inking rollers, the offset pressman can detect the emulsification of ink long before it starts to show on the printed sheet. This emulsification, if allowed to continue, will gradually affect the drying of the ink, and if not properly handled will cause offsetting.

Another thing which may develop with this condition is the gradual piling up of ink on the rollers and this invariably causes the dampening rollers to collect ink. Before the pressman knows it, dampening the plate becomes difficult and eventually the dampers are ruined or at least need cleansing. The running of excess ink on the press is the main cause for ink collecting on the dampening rollers.

It isn't difficult for the pressman to watch the flow of ink on the rollers and know when too much is being run. As soon as the ink begins to appear velvety instead of shinily smooth, excess ink can be expected even before it starts to "sizzle," as the common term goes. If the rollers aren't adjusted properly, ink will have a tendency toward piling and looking poorly regardless of conditions.

Another common cause of ink piling is the use of too much drier. The weighing off of every ounce of drier used in the pressroom is very important. In addition to this, every color used should be tested by tapping it on glass and noting the drying time before adding driers. Then by adding driers gradually and making further tests, determine the percentage needed to make it dry in a specified time.

Setting rollers is an important part of the pressman's job. It doesn't make much difference what method is used if the final result is correct. However, pressmen often are inclined to misjudge the feel when setting rollers and set them too tight, thereby causing unsatisfactory results. When setting rollers, try using strips of paper about .003 inch thick and, instead of using only one piece at each point of setting, use three—two strips being $2\frac{1}{2}$ inches wide and one piece 2 inches wide. Place the narrower piece between the other two, and when setting the roller pull only the 2 inch piece, which is between the other two. This will give the exact feel, regardless of the surface of the

roller or plate. The use of a feeler or thickness gauge for this purpose is all right, but it leaves too much margin for error.

Dampers may be set in this same manner except that the strips of paper should be oiled to resist moisture. It is often the practice to set dampers tighter to the brass roller than to the plate. However, some offset pressmen believe that an effort should be made to set them exactly the same at both points of contact. Care, of course, should be taken when setting dampers to see that the seam, if any, isn't at the point of contact, for this will give a false setting which may cause trouble.

It should always be remembered when setting dampers or rollers to just make contact. If a damper or form roller doesn't make proper contact with the vibrating or driving rollers, very often "ghosts" or "repeats" appear on the printed sheet; the reason for this is that the rollers are driven by the plate. One sure way to detect whether dampers are set too tightly is by watching the seam. If after running for a while, the seam spirals or twists, it is a sure sign that the damper is set too tightly. This seems to act as a safeguard

against careless roller setting, and in turn eliminates many of the common troubles.

Another problem very often confronting pressmen is the upsetting of cylinder diameters to help register. This practice, when used habitually, is dangerous. Too often more damage is done when plate cylinders are reduced in diameter than when left alone. If proper contact is maintained and the blanket isn't disturbed between colors, good register will result without upsetting the cylinder diameters. One of the things that causes misregister and often makes the sheet appear to be stretched is the loosening and lifting of the blanket between printings.

Sometimes the sheet will stretch to a point where it becomes necessary to reduce the plate cylinder diameter and increase the blanket cylinder diameter to compensate for it. This should be done only after trying to get register with the proper diameters. It is good practice to run 25 to 50 good sheets after getting the lay to determine just how much stretch really is to be compensated for. When doing this, some pressmen concentrate on registering one-third of the sheet on the gripper end. If the front section of the sheet is in register and the back end shows stretch after running this many sheets, it will be necessary to change diameters.

Great care should be exercised in marking the plate so that when it is strapped

Midstate Offset Printing Corp., Syracuse, N.Y., staged an open house recently to celebrate the installation of a new two-color Harris press. More than 300 customers and visitors toured the plant





During first graduation exercises of new Cleveland Lithographic Institute, student John Demchuk (right) gets certificate from John Petitti, CLI board member, and Paul Meunier, educational committee chairman. The Institute, headed by Fred A. Merrick, was conceived and established by Cleveland lithographers. Classes are offered in layout, stripping, dot-etching, platemaking, and presswork.

to the cylinder, very little shifting has to be done to get register. It's the swinging and pulling of the plate of the first colors that often causes difficulty in registering later colors. This can be helped considerably by establishing a set of marks a given distance from the gripper with corresponding marks on the cylinder of the press. For example, when each plate has a register mark six inches from the gripper edge of the sheet and each plate is put on the press so that these marks match predetermined marks on the cylinder, register can be obtained within two or three lay sheets.

Often when the sheet shows a stretch on the back end, the print can be made longer by loosening the blanket a notch. This means that the strain on the blanket affects the length of the print. If this is so, then it is important that the amount of strain or tension be the same from start of the run to the finish.

It is always true that when a blanket is lifted or loosened for any reason, possibly for patching or changing the packing, it is very difficult when tightening it to get the same tension as before. Of course, we can argue the point about marking the blanket before loosening, but this method isn't fool-proof.

Sound reasoning tells us that when a blanket is wrapped around a cylinder, then pulled tightly from the back end, the portion of the blanket nearest the reel or bar is subjected to more strain or stretch than the front end or center. For this reason, if marks are used and the blanket is pulled to the marks before it is given several revolutions under pressure, excess stretch results. This excess stretch has a tendency to reduce the thickness of the blanket to some extent and if this practice is resorted to several times during the run misregister will result.

circumference (29½ inches). The press has a speed of 18,000 impressions an hour.

The drive, impression, inking and dampening for all units are controlled from one central board at the folder. There are no flights of steps to climb, because the machine is only 7 feet 6½ inches high.

The color combinations grow with each additional two-color unit, and it is possible to combine the units with a number of folders or sheeters. With two-color units combined with a sheeter and a folder, the units may be run independently of each other, the equipment being treated as two entirely separate presses. Formers and stitchers also can be attached.

All cylinders, which run on adjustable roller bearings, are precision-ground and balanced dynamically. They are driven by specially constructed helical gears. The Solna R2 is entirely designed and built in Sweden with the exception of the driers, which are made by the Selas Corp. in the United States, and are built under license from that company.

To Restore Rubber Cement

Benzol will dissolve gummy rubber cement and make it as thin as desired. Stir it into the cement thoroughly and let it stand a while to soften. Better still, let it stand overnight after stirring. Don't get the cement too thin or it will not hold.

New Use for Golf Tees

Wooden golf tees make good plugs for oil holes on some printing equipment. Painted in bright colors, they are easy to locate; oil holes are not easily overlooked. The tees will keep dirt from getting into the hole and perhaps plugging up the oil passage. Breakdowns can thereby be avoided.

Rotary Press Is Versatile

A new rotary offset press for printing newspapers, magazines, packaging materials and posters has been put on the market by the Stockholm firm, Printing Equipment. Outstanding features of the new press, which is named Solna R2 and is claimed to be the most modern of its kind in Europe, are its extensibility and the inclusion of high-efficiency driers.

The Solna R2 is composed of two-color units, each of which comprises two printing units working from the same impression cylinder in the center of the unit. Thus each two-color unit can print two colors on one side of the web or one color on each side. The size of the printed sheet is limited only by the smallest cylinder

Hot weather fashion note: pressroom at the Printing Service Co., Dayton, took on resort atmosphere as pressmen switched to Bermuda shorts to beat the summer heat. Plaids, pastel pinks were popular



How to Make Sure Paste-Up Copy Will Produce the Best Results

Far too much offset lithography suffers from careless, amateur preparation of the paste-up copy. The reproduction process is too good to be spoiled by improper preparation. Like all photographic methods, the result can be no better than the original. The camera lens has no conscience or discrimination and picks up the slurs and smudges in the same faithful fashion that it reproduces the good portion of the image. Imperfections will show in the job unless painstakingly and expensively corrected by opaquing and reworking.

There is nothing wrong in the attempt to save money by doing the work outside a commercial shop. Most offset shops prefer to have their customers furnish copy complete. It saves many a headache. But some may have oversold the process in the "you-can-do-it-yourself-and-save-money" approach. As a result, the job suffers and the process may get a black eye.

Here are a number of rules and suggestions which may assist the amateur paste-up artist:

1. Mount paste-up sheet on drawing board or flat table top with masking tape at all four corners. Use a T-square to check horizontal and vertical alignments. If a T-square isn't available, use a ruler and a piece of square-cut cardboard.

2. Use rubber cement only, never glue or other adhesives which tend to curl the paper. A kneaded eraser, artgum, sharp scissors, safety razor and a selection of pencils are other useful items to have handy.

3. All proofs should be carefully made on good enamel paper. Line illustrations or type clipped from slick magazines where careful makeready was practiced are often quite satisfactory. Newspaper clippings are seldom good enough. Get the newspaper to furnish you a proof of the material on enamel stock.

4. An occasional "slur" on a type proof may be eliminated by careful painting out with a fine water color brush, using Chinese white.

5. When joining proofs of text material from several galleys, clip them closely and be sure to preserve normal spacing between lines. Excessive line-spacing is often created when putting text lines together.

6. When possible, however, do not clip close to type or images. Leave a minimum of $\frac{1}{8}$ -inch space. The edge of the paper sometimes shows up on the negative and must be opaqued out. If too close to the image, this ghost line is very difficult to opaque.

7. Do not work with green or wet proofs. They smudge when excess rubber

cement is rubbed off. If there is any doubt about proofs, put them near a source of heat. Lay them on a radiator or hold near a light bulb, but be careful the heat does not curl or scorch the paper.

8. In drawing in column rules or other line rules, use a mechanical ruling pen. Avoid making rules too bold. In drawing a rule border, make corners sharp. If the line goes past the corner, sharpen up with Chinese white.

9. If the paste-up as a whole is to be reduced, figure the proportional larger size before starting to work. For example: If you want to reduce to $8\frac{1}{2} \times 11$, then you could make your paste-up $13\frac{1}{2} \times 17\frac{1}{2}$.

10. Measure carefully and mark positions before pasting down. Guidelines should be made with a light blue pencil; they don't show up in the negative.

11. Measure and check all you want to, but don't forget to stand back and look at your paste-up to get the effect as a whole. The eye will often pick up errors that patient measuring won't reveal. Do this before your rubber cement becomes set too hard. A safety razor blade is an aid in picking up material that has already been pasted.

12. Leave adequate page margins. Don't crowd merely to get your material in. Eliminate paragraphs or tag-end sentences, and keep material within type page areas. A final phrase can sometimes be clipped off and the ending period faked

in with a fine pen point or tip of a brush, but this requires great care.

13. In using paste-up type such as Fototype or Arttype, watch horizontal alignment and keep spacing between letters uniform or optically correct. Avoid letterspacing for the most part, and never letterspace a condensed type. It improves typography to "kern" or overlap such letter combinations as AT or Vo.

14. Plan your style and then maintain it. Keep spacing uniform throughout a single job . . . between headline and text, between stories, between caption and picture, between caption and text, between picture and text.

15. Maintain even spacing between columns of type, just as a compositor does in page make-up.

16. Large drawings or type proofs may be reduced to fit layout by means of photostats. The photostats can be put into paste-up directly. This saves time and expense and insures correct placing.

17. Crop photos first to get in the areas wanted. Then scale to fit the space. If your proportions are not right, you can move your crop marks which should be made with a grease pencil. Draw the size of the photos on the paste-up sheet according to your cropping and reduction marks. Key each space for its photo.

18. If you use prints from halftone cuts, paste them up with line material and warn cameraman to shoot as a line negative. If an attempt is made to introduce another screen, an unpleasant moiré effect will be produced. A print from a coarse-screened halftone can sometimes be reduced slightly with fairly good effect, since the screen is reduced and made finer in the process.

University of Houston Adds Offset Courses To Program of Graphic Arts Management

An intensified program in offset printing will be offered this fall for the first time in the Southwest by the Graphic Arts Management department of the University of Houston, Houston, Tex.

Four phases of offset operation have been added to the University's curricula

—an introductory course in offset, and advanced courses in camera, stripping and platemaking, and presswork.

The introductory program will cover the over-all operation on a beginner's level. Students will be taught the rudiments of offset printing.

Separate operations will be covered by the advanced courses with detailed training in camera, platemaking and stripping, and presswork.

A complete laboratory of offset equipment will be utilized.

The department has a new ATF copy camera, three stripping tables, platemaking equipment, and three offset presses, including a new ATF Chief.

Not designed to turn out craftsmen for the trade, the offset program is part of the study in Graphic Arts Management. A B.S. degree is awarded at the end of the four-year study.

The Graphic Arts program at the University of Houston was started in 1949.



THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

This Man Is on Our Side

Q.—Although I am not a proofreader, "Proofroom" is one of the first articles I read. I like the style it is written in. Even the wisecracks have a practical point. I would not wish to see the whole magazine in this style, but it is refreshing for just one department at least.

A.—We like to print fan letters once in a while (which means whenever we get one) to impress relatives who cling to the belief that we'll never amount to anything.

Aside from assuaging our wounded ego, this letter contains a fine lesson for young editors. We learned it back in October 1943 when we went to work for J. L. Frazier. We tore into editorial work with great glee, trying to turn each hapless manuscript into our own style of writing. J. L. pointed out to us that there is room in any magazine for more than one style of writing, and that readers enjoy a change of pace. This lesson has been invaluable to us as our editorial responsibilities changed and increased over the years. Herewith we share this knowledge with to whom it may concern.

Possessive Wife of Boss

Q.—Could you please tell me how to spell the possessive form of *boss*? I have been evading this form by saying "the wife of my boss," but I have decided that the time has come to face this issue.

A.—Move right over, brother, to make room for another coward who writes "the wife of the boss." We knew that if we stayed in this business long enough, someone would find our Achilles' heel. This is it. We can't stand the sight of *boss's wife*, but according to the books, that's what she is. Sorry you asked.

The Old Rule Is Still Around

Q.—I was upset by the grammar in this head: "Town's New Flag Will Be Like Lincoln Used." I was taught that *like* should not be used as a conjunction. Has this rule been buried along with so many others?

A.—You will be happy to know that this rule remains above ground in the many authorities on our desk. Using *like* as a conjunction is still officially regarded by them as vulgar and slovenly. Many

who are regarded as today's finest writers use *like* in this "vulgar and slovenly" fashion.

Did you ever have to write headlines? We have a wide streak of tolerance toward the practitioners of this art.

Always Blame the Comp

Q.—I say that quote marks are unnecessary in interviews when the name of the speaker is given first, or when the words *Question* and *Answer* are used. I have a comp still pouting because he had to reset a long, dull article which he had embellished with quote marks.

A.—You are right and he is wrong, according to accepted printing style. Tell him to pull in his lower lip. He should live so long that nothing worse ever happens to him.

A Good Word for "A"

Q.—I work for a magazine where articles are paid for by exact word count. I've been having a hard time convincing the bookkeeper that *a* is a word, and worth a nickel in any manuscript we use. Would you help convince her?

A.—Fools rush in, you know. You might try Webster's or any other dictionary on her, to soften her up. *A* is the first word in all of them.

A is an abbreviated form of *an*, from the Anglo-Saxon meaning *one*, an indi-

Sept. 23 is the deadline, model Sally Craig emphasizes, for entries in the PIA Printers' and Lithographers' Self-Advertising Exhibition and Awards contest. Winners will be announced at PIA convention October 15-18 in Atlantic City



vidual something. The word is worth five cents of anybody's money. We'd like to see an article written without using this little article.

The economy of your method seems false to us. Did anyone ever figure the man-hours whooped off in making actual word counts rather than estimates?

Which or Who Do?

Q.—Who (which one) is correct—grammatically—in these minutes, which read as follows:

Resolved that the Executive Council assist any group of ITU members who evince a desire to establish a Credit Union in their local union.

Delegate Stiewe (Detroit): May I ask the consent of the Chicago delegation to correct that grammatically to read, "which evinces a desire"? That's just a printer proofreading on the mailers.

President Randolph: It says, ". . . any group of members who evince a desire . . ." I think that is correct.

A.—You wouldn't want us to start a feud with or within the ITU, would you?

Cowardice does not prompt the answer that either *which* or *who* would be correct. It depends on whether you are thinking in terms of *group which* or *members who*.

Member of the Gray School

Q.—I came in late. Who are these Tealls who "leaned on marble" in the good old days, according to your department in April? Why were they better men than you are? Why do you print letters saying they were? I realize that my question has nothing to do with proofreading, except for the fact that knowing the answer to just one more question makes a proofreader that much more helpful in his work.

A.—For fifty years, the Tealls, father and son, conducted this department for this magazine. They were men who were close to the bedrock of correct adjustment of grammar and general usage. They saw the answers in either black or white. There was no gray. We sometimes see the gray middle ground, but never ceased respecting the Tealls. We are glad to get letters from friends they made for this department. We know that we often tread on the toes of the black-or-white school.

LESSON OF MONTH FOR COMPOSITORS

Scott
talks
Type

March, 1955

Decorative type may function effectively without illustration, decoration—even border. Position and spacing become vitally important, especially without a border to hold parts together. With three lines of title above in a comparatively large, bold, and free style, stepped left to right, a free effect and pleasing contour result. Visualize a line dividing page evenly left and right and it will be plain there's more weight on right, overbalancing design there. Furthermore, the group is mechanically centered, but the extension of "e" in "Type" has effect, especially considering position of date below. The group should be shifted to right for optical lateral balance. Far from title, date is "lost"—a second unwarranted element. Simplicity requires the fewest possible number of parts. With comparatively so little in top half, whiting out doesn't please and page is top-heavy with so much weight there. Now, look below. With the date flush left, lateral balance is better; close to title, design is simplified. Dropped to point where vertical balance is good, distribution of white space is better in balance and proportion. Making the date larger improves both design and display.

Scott
talks
Type

March, 1955

SPECIMEN REVIEW

By J. L. FRAZIER

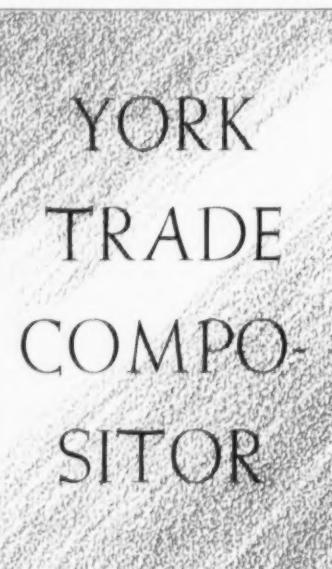
Artistry on Small Work Pays

MAX McGEE of Springfield, Illinois.—You add a touch of artistry to small, essentially utilitarian items of printing which are ordinarily deemed too unimportant to justify special planning, a false view, because any item should make a good impression, be inviting to the eye. Your skill in handling type is such that planning is not time-consuming, especially since at the Frye Printing Company you have fine types which, in themselves, represent value to the customer over and beyond anything he is charged above competitive figures, if, indeed, there is anything more. We do not endorse use of the Old English initial with scroll background in a line of Barnum type or equivalent, as on the meeting announcement of the Abraham Lincoln Association. That is all we can find to criticize adversely. Old English letters and delicate "arty" decoration, we're sure you realize, don't jibe with the clumsy, inartistic Barnum, which, of course, has just one advantage—that of dating something "away back when." Like your typography, your presswork is excellent; printing buyers of your locality are highly favored by having Frye Printing Company near at hand.

Suitable Art May Dominate

J. STADDEN & SON, Luton, England.—The menu and program for the Rotary International Anniversary Dinner, a French-style folder on quality plate-finished stock, slightly and pleasingly off white, is one of those exceptional "one-in-a-thousand" printed items emphasizing beauty and character to an extent seldom witnessed. Featured on and dominating each of the 5½- by 7½-inch pages is a scraper board drawing of outstanding character and quality; from first to last, respectively, a

shock of wheat, a rose, a thistle, and a bee, all, as stated in the colophon on page four, from the coat of arms of the city of Luton. Their significance is indicated in the colophon which must have been avidly read by all. These comparatively large illustrations, about as conventional as they are illustrative, somewhat simulate the famous pictures of Thomas Bewick and are largely responsible for the charm of the piece.



Over-all effect of this 4½- by 6½-inch cover from Phil Mann's York, Pennsylvania, trade plant is monumental, reminiscent to those who have seen pictures of the Roman Trajan column of lettering from which Goudy developed his Forum type, not style used here. The stippled cloud-like color background suffices for decoration with large size of the characterful type used

Is your office form outdated and inefficient? Do they use up too much money in clerical time? How about your office stationery, your advertising material—in fact any item of printing—does it make just the right impression in making an impressive sales presentation? It's unwise to pay too much, but it's also unwise to pay too little. We believe we can be of service.

L. H. LANE COMPANY, Inc.

EFFECTIVE PRINTING

A COMPLETE SERVICE



67 BATTERymarch Street, (Center Front), BOSTON 10, MASSACHUSETTS

Boston 6-3228



Long a leader in blotter advertising among printers, the Lane company habitually hits upon unusual angles of appeal strikingly presented. Original is printed in deep gray and process-like lemon yellow, the latter an error, making the initial and line beneath name almost invisible.

**Items submitted for review must
be sent flat, not rolled or folded.
Replies cannot be made by mail**

While the type is somewhat weaker in tone than the pictures, it is of no pale style; in short, it permits the pictures to dominate but not too much. Another point is that the proper dignity is evident without any suggestion of vapidity. Presswork is exceptionally sharp, but we can't resist saying the headlines—one on each page, by the way—are a bit too weak in tone. The red should be stronger or, less desirably, the type a bit bolder to compensate. The tone of the black and color should balance; color shouldn't seem to recede. The attractive cover of your booklet, "Type Faces," is marred by the two words, and lines, being spaced so closely, the more so because there is so much open space elsewhere in the pages.

'Modernistic' Smash in Italy

STAMPERIA D'ARTE, Pescara, Italy.—Your new calendar is typically, we guess, European; in one respect, it's quite in contrast with our own. Rather than a leaf on the pad for each month, twelve in all, yours and others from Europe, particularly Italy, allow one leaf for each day. This, of course, makes quite a thick pad and requires a mount of heavy binders' board or equivalent. We wonder whose chore it is to tear off a leaf each morning, the janitor or the office boy. Your own calendar is highly pretentious, although the word implies a connotation somewhat improper because it is more than simply "showy." The mount is 13 by 20 inches covered with pleasing paper of quality printed with a simple illustration of a roll—possibly the paper roll of a rotary press—with five strips peeling off as it were, these in brilliant red at top with black below to represent the shaded side. It is a striking silhouette illustration suggestive of modern or cubist art about a generation ago. Such design permits laying on a maximum of color. Set astant and extending from almost the bottom of the mount at left and right into the upper right-hand corner, space is left near the bottom on the right for mounting the pad of daily leaves. It is highly striking as design, but of what value publicity-wise we are not certain. While the type of art and design exemplified has been largely given up in this country, we must admit, a contributing factor was abuse of the principles of the technique. It does develop much power. We appreciate the calendar of *Pastificio Spiga* of similar character and also one from the house Jarrold, London, England, printers, on which the 365-leaf pad is mounted on a card with a beautiful four-color illustration of a windmill on a sand dune at the seaside. We feel life

is made needlessly hard by use of such calendars, have asked you or another using them to explain any benefits, but, so far, none has done so.

Applies Simple Modern Devices

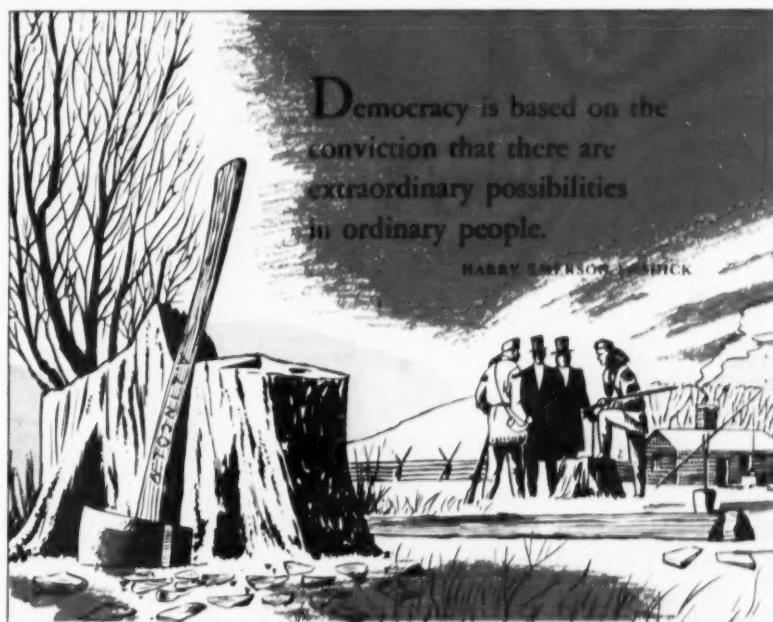
RALPH COREY of Paterson, New Jersey.—Since receipt of the parcel of your samples, we have enjoyed a visit from Brother P. Landis, your teacher of printing at the Don Bosco Trade School. We told him that you have marked talent for layout and design as applied to typography. We know or know of hundreds of compositors of long experience who couldn't conceive of anything having design qualities—form, pattern, and all that—if their

for

Tucker Printing Co • New Philadelphia, Ohio

DESIGNERS AND PRINTERS OF BUSINESS BUILDING STATIONERY &c

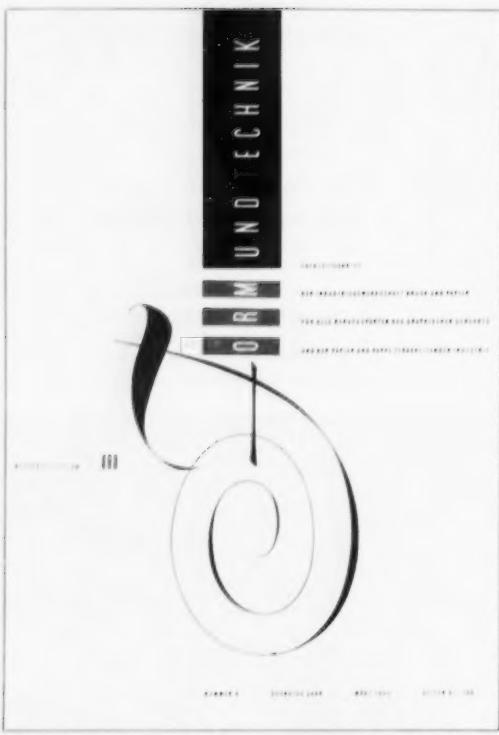
J. Forest Tucker, New Philadelphia, Ohio, was a top typographer a generation ago and one of few such remaining so today. Capable of work as modern as any, his package label reflects the unobstreperous commercial printing thirty years ago



Spread in center of late issue of the York Trade Compositor emphasizing similar color use, which, though simple, can be highly effective. The same art as on right half of this spread sufficed for front cover, name of publication and company in brown overprinting cloud effect of deep green on India



Similar simple color application, original in light blue, features this spread from "The Hellbox," magazine of Williams and Marcus Company of Philadelphia. Original page is 4½ by 6½ inches



Enjoyed by many artists, designers, and typographers of the United States between world wars, noted German magazine of design is coming through once more, and in character. Original page of approximately 8 by 12 inches is printed in black and red on white



Effective demonstration to prove that power isn't dependent on big type. Spotting of elements—design—can, as here, turn trick. Effect, however, is better with white against black than the reverse. On original, smaller line of type is gray. Bulletin cover is from East Bay (California) Club of Printing House Craftsmen



WEATHER has suddenly come, beginning yesterday . . . See that a new season has arrived. June shadows are moving over waving grass fields, the crickets chirp uninterruptedly, and I perceive the agreeable acid scent of high blueberry bushes in bloom. The trees having leaved out, you notice their rounded tops suggesting shade.

THOREAU

June - 1955						
Sun	Mon	Tue	Wed	Thurs	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

The F.A. Bassette Co.
Printers

SPRINGFIELD, MASSACHUSETTS

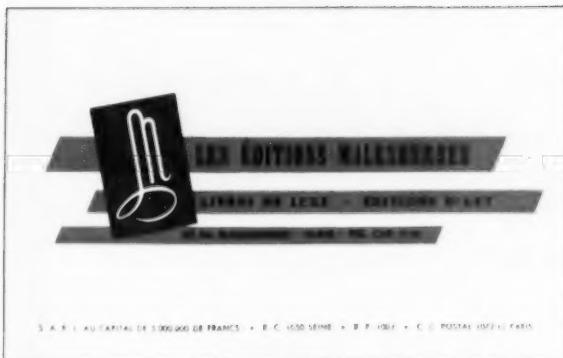
As this blotter demonstrates, fine esthetic appearance may command attention as effectively as bold treatment, especially with so much printing gone to power. On original the band at left is middle gray, color in left half orange and on right red because the red would be too harsh around illustration and orange too weak for type above and below calendar. Such care bespeaks a particular printer

lives depended on it. We were amazed to learn your age, also that of Brother Landis, who seems superbly equipped despite his own youth for his work. We're also gratified to learn how generously the school plant is being equipped. You and others in the Don Bosco school shop are blessed with a superior opportunity to master one of the greatest, if not the greatest, of all crafts, "the art preservative of all arts." You have modern ideas of layout, indicated by accenting the vertical, uncommon massing of white space, off-center balance, and geometrics within reason. The striking, interesting folder, "To Our Beloved Father Director," is a striking exemplification, having power within

good taste which an average compositor of twenty years' experience could not approach with his straightaway centered-lines display composition. Guard against printing lines of type—unless very large and bold ones—in orange or any tone-weak hue. On the folder in question, the orange is excellent for the rules on the striking front page, but too weak for the rather small lines of type on the other three pages. Printing alternate letters of a display line in one color and then another, as on the Fashion Show card, is at best hazardous, because if register isn't perfect, letters of one color will not align with those of the other and spacing between letters will be made uneven as is the case in the card you sub-



Conventional since, figuratively, the "year one" for diplomas, this certificate, by Emil Georg Sahlin, Buffalo, reflects a "lift" through use of most beautiful of text styles (Goudytext) and still charming Caslon, both reflecting hand-wrought qualities. Original is 14 by 11 inches, margins being proportionately wider than here. To maintain them in our reproduction would mean too great a reduction of type



S.A.R.L. AU CAPITAL DE 1.000.000 FRANCS • R.C. 1030 5518 • R.P. 1082 • C.C. POSTAL 1055 • PARIS

*Installations
Sanitaires*

TROUSSELET

CHAUFFAGE CENTRAL
SALLLES DE BAINS
DOUCHES • CUISINES
LAVABOS • ETC...

107, AVENUE GALIENI • CLERMONT-FERRAND • PUY-de-DOME • TEL. 12

Striking design ideas for business cards from specimen insert in *La France Graphique*. Considering where employed, the yellow did very well as second color.

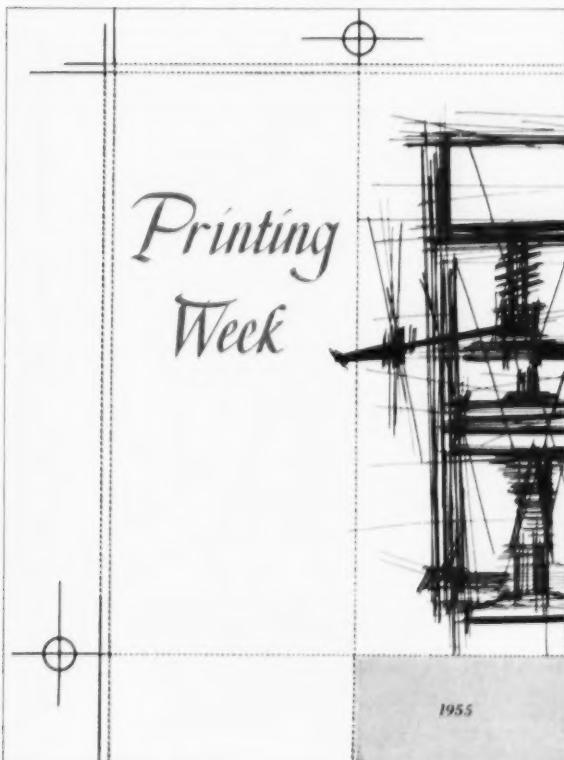
mitted. Even the slightest misregister is at once noticeable. Except for the point of using colors which are weak in tone for printing type, *The Silesian Bulletin* is excellent. Commendable, particularly, are the headings over articles, each different, all lively and impressive. Another point to watch is spacing between words. You have come a long way for your years, but it is well to know that the best spacing between words is no more than enough to set the words definitely apart.

A Big Thing from Texas

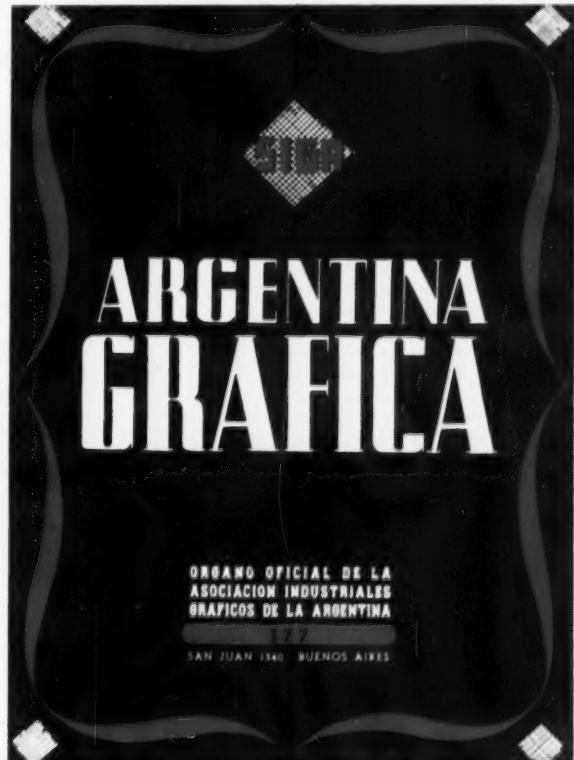
THE CLEGG COMPANY, San Antonio, Texas.—Receipt of the splendid invitation to the sixtieth annual Fiesta San Jacinto reminds us that while you once favored us with copies, you've

neglected to during recent years. It reminds us, too, of the excellence of the work you do, both design-wise and on presswork, offset and letterpress. No part of the brochure could be reproduced with our facilities and space and be properly and accurately representative. Space precludes any attempt to describe it so even printers could visualize it. Involving highly sympathetic design and art, creating atmosphere and character, the effect is accented by pages of comparative "jumbo" proportions. There are twelve, 11 by 15 inches, and the heavyweight cover, deckled along the front of the back leaf, extends approximately half an inch. We consider you erred in not having the deckled edge along the front cover leaf; it doesn't show up until the

brochure is opened. There is not enough difference in the finish of the two sides of the paper, as we see, to make it desirable to print the impressive and unusual front cover design on the particular side. Fortunately, the item is of such excellence otherwise that the loss of effectiveness, especially artistry, is minor, but the point is worth remembering. A brown cord, matching the hue of the ink for the key parts of the cover form, is looped around the back of the cover and the center inside. With the second color a fairly strong rose, the effect on tan stock is pleasing, and has character, too. You make excellent use of blotters and enclosures to advertise your business. An ingenious, thoughtful person surely creates them. One series of enclosures is uni-



The "rough" of the hand press picture and register marks seem highly suitable on program-menu cover of Michigan Club of Printing House Craftsmen. Color on 8½ by 11½-inch original is a deep orange (or light brown) hue



The "black" cover has a two-fisted effect, and, what with almost everything else in printing "white," stands out in the crowd. Second color on cover of a leading South American printer's magazine is brilliant red.

formly titled "Clegg Clippings," reprints great statements, usually by great figures. We are confident these are passed up by very few recipients. We note with interest that you offer these in a larger size suitable for framing. A blotter reads, "Before you louse up something, THINK!" How many, reading the foregoing, will note the purposeful incorrect spelling of "think" on this blotter where the incorrect word is in the second color? Levity notwithstanding, a strong point is made.

Fine Slant for Mailing Cards

THE TOLEDO PRINTING COMPANY OF Toledo, Ohio.—Publicity-wise, we consider your series of monthly mailing cards worthy. With the same top headline, "It's Experience," featured each issue, lively interest is highly probable, especially if the first card is read. Each card has a stock-cut illustration featuring activities where experience counts; the first paragraph on each explains the important part experience plays. Where the picture is of the four leaders in a horse race, the first paragraph reads, "It takes a lot of hard riding and rugged training to win a horse race. It takes experience." On the other card, the pic-

Some one once wrote that "type faces are like men's faces"—we assume dour, cherubic and all that. Whether Cooper Black suggests tomatoes, we're not sure, but we are sure characteristics—grace, for one—of some types simulate characteristics in some products, which are better advertised with them. Head of chain selling \$8 million dollars worth of groceries last year engaged Edwin H. Stuart, able Pittsburgh typographer, to work up style sheet at right for guidance of local stores' advertising departments

ture is of a snake charmer, and a third card shows a clown. You effectively tie in the observations with printing farther on in the text. It all seems an excellent slant for advertising. Physically (that is, in layout and typography) the units of the series follow the same pattern, with slight modifications, insufficient to amount to departure from the desirable quality of "family resemblance" which makes for attention and interest in each successive mailing. It appears the layout man imagined difficulty filling out the approximately 7½ by 5-inch card laterally and holding type and design in vertically. The expedient of the color band along the right side is understandable. It contributes to pattern, tends to hold type and other things on the left together. Having the line "Printing Co." just inside this band, and also in color, reading upward on two cards is not quite justifiable. It's better if a name is continuous, apart from over-all design considerations. A signature doesn't have to be big if the context of an advertisement is interesting. Large "bullets"—yes, cannonballs—in color detract, especially on the card featuring the horse race. When many units of eye appeal are present, befuddlement in degree results. While you have apparently used

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b

PROPER



FOR THE COMMODITY

READABILITY, APPROPRIATENESS
CORRECT DISPLAY, BALANCE, SHAPE AND
TONE HARMONY ARE THE CHARACTERISTICS
OF GOOD TYPOGRAPHY

Really it's a sort of science—or maybe we should compare it to a symphony—a superb blending of brass, drums, horns, fiddles, cellos, bass, woodwinds, flutes, piccolos, etc., harmonized to produce one grand all-inclusive effect.

Pittsburgh has for oh so long had the man and the shop Typographers they call them who make type talk. All we've done is select the brands we've asked them to select the type and note its characteristic. Then we'll have the most modern symposium in the land on type faces and get double value with the added impact and pull of the ad... like green stamp... in black they are terrific... but in green ink a knockout... in Irish like type a Climax.

McCormick's Pepper

The type is GRAYDA... it's warm... even hot. Used in ads that smoke and create an appetite for good old Mexican Chili.

THE ECONOMICAL SIZE IS
OF COURSE 4 oz. Pg. .90

CUT-RITE WAXPAPER

The type is KABEL LIGHT... sharp and clean. For ads that appeal to the modern, efficient housewife.

IF WE HAD A FAVORITE PRODUCT... IT
WOULD BE THIS POPULAR 135 ft. roll. .00

Pillsbury Angel Food Mix

The type is TRAVOTON SCRIPT... dainty, ladylike qualities. For ads that motivate that angelic little homemaker to prepare one of those heavenly desserts.

NOTHING EVER WINS FAVOR FASTER
THAN THIS ONE Pg. .90

MAXWELL HOUSE INSTANT COFFEE

The type is BERNHARD MODERN... spring-like buds bursting in flavor... fragrant aroma... afraid of dropping the last drop. For ads that make all coffee drinkers taste that rich bouquet.

IT'S THE 2 LB EQUIVALENT OF A BIG
3 LB. BAG OF COFFEE... 6 oz. jar. .00

PHILLIPS TOMATOES

The type is COPPER BLACK... strong, bold, commanding, synonymous with the bright red color of the commodity.

THEY ARE A BIG LEADER...
MARYLAND'S FINEST ... 3 lbs. 303.00

HERSHEY KISSES

The type is CENTURY SCHOOLBOOK... it has opposed device and simplicity and purity of line. Used in ads that appeal to children and grocery store girls. The rounded open character of the letter has the wholesome quality of pure fresh milk.

WE MAY BUT POLES LIKE THIS PINE
CARROT... SALES GROW AND
GROW Pg. .90

Saran Wrap

The type is VENUS BOLD... modern as tomorrow, typical of trend in modern architecture towards low, rambling ranch-style types of building. A wrap for the mechanical ice age... automation in refrigeration maybe!

WHAT A PRODUCT THIS TURNED OUT
TO BE JUST AMAZING Pg. .90

DUPONT SPONGES

The type is METON OPEN... it seems to just soak up everything it touches.

YOU KNOW DUPONT AND YOU'LL LIKE
THIS PRODUCT 1 qt. sale, 2 sponges. .00

S.O.S. LARGE WITH SOAP

The type is ALTERNATE GOTHIc... shiny and clean even sparkle. For ads depicting sanitary cleanliness like those kitchen and bathroom fixtures.

YOUR POTS AND PANS WILL LOOK LIKE
NEW WITH S.O.S. Large .00

LIPTON'S NOODLE SOUP MIX

The type is OLD TOWN... old-fashioned favorite. Used for—ask Dad. He remembers—old.

WE BABY FIND A QUICK SO GOOD
AND POPULAR 3 Pkgs. .00

F&P ELBERTA PEACHES

The type is GARAMOND BOLD... down-on-the-form style of open-faced warm friendliness.

THE F&P BOYS SURE KNOW WHAT TO DO
WITH FRUIT No. 2½ Can. .00



SPRUANCE BREAD MIX ... bag .00¢

c d e f g h i j k l m n o p q r s t u v w x y z A B C D E F

the stock cuts in the sizes purchased, we believe it would have been worthwhile to have had cuts made in a larger size. The whole would then be in better balance. While we don't subscribe literally and whole-heartedly to the old Chinese axiom that one picture is worth ten thousand words, we rate pictures high.

Outstanding School Magazine

GABRIEL R. MASON, Principal, Abraham Lincoln High School of Brooklyn, New York.—The silver anniversary issue of your school magazine, "Cargoes," inspires even this long-time viewer of printed things with a desire to look and look, and with great admiration. We've seen the magazine now and then over the years, copies being submitted by proud printers—different, maybe—and have regarded it as the topmost of all from schools for teenage pupils. Even the best of those we recalled couldn't prepare us for this new issue commemorating the twenty-fifth anniversary of the school. Unfortunately, we haven't space to reproduce representative pages large enough to adequately represent them or, in words, to give readers a clear picture of the smart modern design and layout features with which the issue teems. Content is largely literary pieces and art work and design by students. It seems desirable to point out here that the "issue" is not in one piece. There are five 9½- by 12½-inch brochures, size if nothing else making term "booklet" inappropriate; each is dated for a five-year period starting with 1930. Design of covers is extremely simple. The front of the 1930-35 unit is offset-printed in a bright, and a bit light, blue with "1930" reversed and showing white (paper) a bit above center and very close to right-hand edge. "1935," printed in black over the blue, strikes just below and a bit to the left of "1930" as a shadow. The figures aren't quite half an inch high, yet the all-over effect—especially with so much bright blue showing—is as striking as any cover can be. One is inclined to contemplate, "Why clutter the page with a lot of filigree, or any decoration, or even limited 'design'?" The cover of 1950-1955 is the only one bearing the word "Cargoes," the publication's name, the second to bear anything akin of decoration, yet all are striking. Make-up of the inner pages is as modern as can be, yet without the ugly features which ushered in the pseudo-modern styles of a generation ago and instigated such a furore that even some of the better features were thrown overboard. A lengthy article—interesting as it may be long—could be written about this great graphic accomplishment of yours. We must mention that there is a six-page folder of heavy cover stock for holding the units together, the front section bearing the title and the three "pages" on the inside bearing data on production, pictures and names of pupils and others having a hand in turning out this truly monumental item of printing.

Axel Edw. *Sahlin* TYPOGRAPHIC SERVICE
ADVERTISING TYPOGRAPHY

296 DELAWARE AVE., BUFFALO 2, N.Y.



Axel Edw. *Sahlin* TYPOGRAPHIC SERVICE
ADVERTISING TYPOGRAPHY

296 DELAWARE AVE., BUFFALO 2, N.Y.

DISTINCTIVE
PRINTING

Middleton Printing Co.

Waxahachie, Texas



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1853 West Avenue Highway • Upland, California

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THE HAGUE - THE NETHERLANDS
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• HOLLAND •
Herring

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Hugh J. Morris
U.S. DIRECTOR OF MARKETING

Matty's

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JERRY SANZARI
CAROLYN
FRED CRITCHFIELD

California's
Northernmost
Newspaper

The Tulelake Reporter

Published by Tulelake Publishing Co., Inc.

651 Modoc Avenue • Tulelake, California • Telephone 7-8442



Kenneth R. West

41 YANE STREET • NORTH QUINCY PT., MASSACHUSETTS

Original of Typographer Sahlin's heading is deep blue (light here) and brown on cream stock, Middleton's in red (type) and pale green. On the Moore design by John F. Bethune, Berkeley, California, color is brown. The late Paul Ressinger, package and product designer, reveled a bit in what he once did exclusively, doing the fisheries design, original in a deep green and tint of hue. Matty's is originally a one-color heading by Hansen-Carter Company, Stockton, California, The Tulelake Reporter's by Leon Lester, is in brown and green. Louis Marini, Wallaston, Massachusetts, set the quite unusual West heading, printing it in black and deep green on white bond paper

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Simple Die-Cutting Easy for Most Small Printers

- Many die-cutting jobs usually sent elsewhere can be done on small job press
- Long runs of complex die-cutting should be done on special-built presses
- Cylinder die-cutting slightly different problem; steel jackets are needed

Manufacturers of consumer products have found public buying resistance lowered greatly when their products are displayed with more color, unique die-cutting, with greater emphasis on pictorial representation, and on easy-to-follow directions. It is all part of the "how-to-do-it" idea which has taken over the American scene. The advent of the supermarket, where the consumer judges and selects merchandise by the visual appeal of the package, has increased the demand for variety in printed material.

An inexpensive give-away with appeal to the "small fry" who accompany their parents to the supermarket is the cardboard perforated, scored, and die-cut toy. Since the manufacturer has to package his product anyhow, these special processes give him an additional use of his packaging material. For a minimum expense per unit, he can enhance the sale of his product with a free gift. It takes no more space than the original package.

Mean Increased Business

Other areas which also reflect the demand for greater use of die-cutting, perforating, and scoring are the point-of-purchase displays, the individualized labels, the package inserts, and in some instances the products themselves. All of this means increased business for the printer.

Die-cutting is often done by itself, but in modern packaging, tagging, menu work, etc., it can be achieved in conjunction with perforating, scoring, and punching—all in one operation. It can be done on the platen press or the cylinder press. It is mainly a letterpress operation, except in instances where high-die hydraulic presses are used. Lithographic and gravure printers send their work out to be die-cut, unless they have special facilities of their own to handle it.

Die-cutting may be done on platen presses which are used for printing by simply removing the rollers. However, it is recommended that where much die-

cutting is done, a separate press be assigned for nothing but this type of work. Any platen press may be used. However, the more heavily constructed the press, the better. Die-cutting requires a heavy impression, and lightly constructed presses wear out rapidly. This is particularly true when such items as celluloid, rawhide, leather, cloth, fiberboard, light woods, and heavy cardboard are to be die-cut.

Two Methods for Die-Cutting

In preparing the press for die-cutting, two methods may be utilized. If the regular printing press is going to be used, the printer need only obtain several different pieces of common black sheet iron of approximately 22-gauge thickness—one piece for small die-cut areas; one piece for medium areas; and possibly one piece for larger areas.

After making sure the rollers are off the press, the platen should be packed with one drawsheet (tympan). With the mounted die locked close to center (side to side) in the chase, an impression should be pulled. Since most of the regular packing is eliminated, the impression will appear very light, but it should be

R. Hoe & Co. used "piggy-back" transportation to ship four press units from its New York factory direct to the plant of the Cleveland Press



sufficiently clear for the pressman to glue the correct size iron plate in position. A strong bonding adhesive should be used so that the plate will not move during the press run. If the impression is hardly discernible, several sheets of super or bond paper under the tympan will bring it up to a workable amount.

Once the plate is glued in position, a second drawsheet may be placed in the bails, another impression pulled, and guides glued, strapped, or pinned in place. Register is obtained in the normal way.

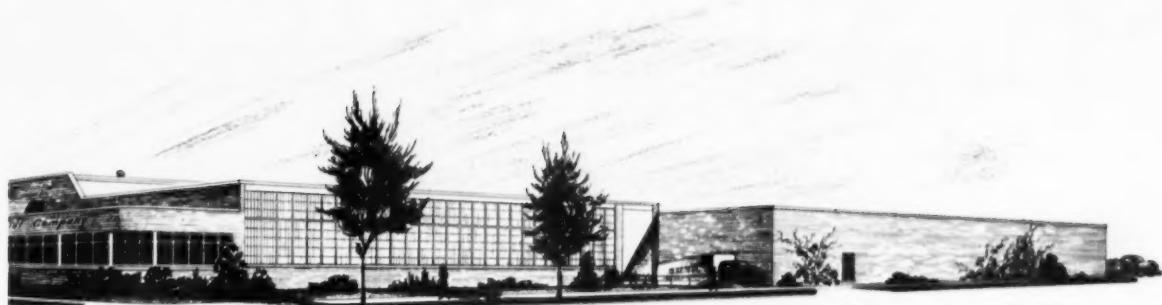
If the first impression indicates that the cut is too clean and fine, a minor adjustment may have to be made with the impression screws. The modern press has impression adjustment devices which avoid the necessity for moving the screws (usually a time-consuming operation). When a "kiss impression" has been achieved, and the cut is not too deep, yet clean, then makeready can be completely eliminated.

It is the experience of the writer that it is seldom that makeready can be avoided without damage to the cutting knives of the die. Makeready is accomplished exactly as in printing. When the impression shows a light cut in one area, and lack of cutting in another area, a sheet may be marked out and patched up with heavy brown tissue. This "spot sheet" is then placed under the first drawsheet, in close register with the iron plate.

Gummed Tape Causes Trouble

Many pressmen, when short of time, resort to the use of gummed tape on the back of the cutting knives. This is poor technique. While it is true that time is saved, constant impression soon wears through the tape. This results in a change of cutting. Part of the job will fall out easily, and part of the job will leave a ragged edge.

The second method for preparing the press is to utilize one press for die-cutting only. Fit the platen with a heavier piece of steel, approximately $\frac{1}{8}$ -inch to $\frac{1}{4}$ -inch thick. Have the plate cut to the exact size of the platen. Drill four holes, one in each corner, and use flat-head screws to keep the plate rigid. Never use galvanized metal or zinc for the surface



E. F. Schmidt Co., Milwaukee printing and lithographing firm, is building a \$250,000 plant addition (brick annex at right). The new section will house the company's offset pressroom, platemaking department, and paper storage. Air conditioning equipment will maintain constant temperature and humidity.

against which the die will cut, because these metals tend to powder and dull the dies. The die develops a saw-tooth edge, and good cutting quality is difficult to secure when a re-run is ordered. The steel plate will not damage easily, but the softer metal plates will give at the point of contact with the die.

Place a drawsheet over the steel plate, and secure it tightly in the bails. Obtain your impression and set your guides accordingly. Next, cut away the area of

tympan surrounding the cut-out. This will prevent a ridge from developing on the back of the sheet.

Cylinder press die-cutting presents a slightly different problem. For one thing, steel jackets have been developed and marketed which fit around the cylinder. Any size or type of press can be accommodated. Secondly, rules that lie at right angles to the cylinder get greater pressure than those which are parallel to the cylinder. Since the cutting knives are manu-

factured in one height, makeready must definitely be done. However, the makeready process remains the same, whether for platen or cylinder. "Kiss impression" is required no matter how die-cutting is processed. This assures protection of the press, plate, and finished product.

When ordering dies, provide the die maker with at least a dozen or more printed sheets, in perfect register. If the sheet is to be backed up, furnish the backed-up sheets. Be sure that the stock is the exact thickness to be cut so that proper steel, thickness, and bevels of the die are in conformity. If the printed sheets furnished the die maker are highly affected by climatic conditions, it is wiser to provide good proofs on stock which will have a minimum degree of shrinkage or stretch. Specify the number of dies required, the margin between dies (gang runs), whether job is to bleed or not, the kind and number of scores, size of punch holes, etc.

The more information you supply, the more accurate the job, the least amount of difficulty to be encountered. If it is possible to submit an outline or layout of the area to be die-cut, with red markings indicating knife cuts and blue markings to denote scoring, together with the finished samples of the job, then do so by all means. Anything that will aid the die maker in providing a first class die will certainly stand to the advantage of the printer.

In the final analysis, the printer has a much wider range of work when he includes die-cutting in his plant. He can offer additional services which may include art work and camera work, and at the same time increase his over-all net profit by expanding his current business.

Trick Numbering Solved Ticket Problem

Here's a trick ticket that stumped even the experts until it was solved by a simple "gimmick" by Harold E. Sanger, printing instructor at Marshall High School in Chicago. The Chicago Federated Advertising Club gives a Christmas luncheon every year for the benefit of the Off-the-Street-Club. Because there are more than 150 tables at the luncheon, speedy seating of the guests necessitated numbering the tickets in lots of 10. That would mean more than 150 press changes, lockup, unlock, change of figures, etc.

At this party, the Club usually has from 600 to 800 door prizes contributed by advertisers. As many as three, four or five people at each table get minor prizes, and they were distributed by seat numbers.

In order to simplify the numbering problem, the printer had to satisfy the

following requirements for the customer:

1. The ticket had to have a serial number for sales control.
2. The table number had to be indicated in lots of 10 tickets each.
3. Some way, either at the table or on the ticket, had to be found to indicate a seat number for distribution of the duplicate prizes. (At the December, 1954 party, seat 7 got a two-pound box of candy, seat 6 got a six-can carton of dog food, seat 9 a jar of hard candies.)

Now look at the ticket sample below. Tickets were serially numbered, 10 to 1500, on stub and body of ticket. The numbers in the red rectangle indicate the table number, and the single digit outside the red rectangle indicates the seat number, zero to nine, ten at each table. The ticket satisfied all requirements.

Retain this Identification Stub	
Chicago Federated Advertising Club	
Christmas Luncheon <i>for the benefit of</i>	
THE OFF-THE-STREET-CLUB	
The FIRST Boys' and Girls' Club in Chicago	
GRAND BALLROOM - CONRAD HILTON HOTEL 720 South Michigan Avenue	
Thursday, December 9th, 1954, at 12 Sharp	
Luncheon and Entertainment \$ 4.73	
Federal Tax .27	
Donation to O-T-S Club 7.50	
Total \$12.50	
Table No.	1221
FILL OUT AT ONCE! PRINT your name — Give this stub to waiter	
Name _____	
Company _____	Address _____

Imprinting Book Covers

To imprint on the cover of a book which is too thick to go through the press without folding: Leave the jobber OFF impression and build up the tympan to where you get a good print with the press off. This idea may also be used to imprint on a soft wood ruler. It's a good idea to tie, or lock, the throw-off lever. Otherwise, you may smash the type.

THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Specimen Book Must Be Organized for Customer

- The 8½ x 11 or 9 x 12 page size is most commonly used for specimen books
- Page layout depends on number of sizes available in types to be shown
- Book should also include type illustrations, character counts and style data

After it has been decided how the types are to be arranged in the specimen book, the printer is free to concentrate on the organization of his material into the form most effective for his customers.

Because there are many variables in the proper organization of the type book, these should be itemized before we discuss the many possibilities open to its designer.

Page Size: Apparently, 8½ x 11 or 9 x 12 is the most common size for a type specimen book. Obviously a format of larger size, although presenting an imposing first impression, will be bulky to handle and difficult to place on a shelf. A smaller size imposes severe restrictions upon the proper display of the types in the book. Almost the only exception is in the case of a book manufacturer whose primary interest is in presenting types in a range up to 12-point or 14-point. If the printer is concerned with the production costs of the book, he should decide on a simple one-line presentation.

Page Organization: The make-up or layout of each page is dependent upon the number of sizes available in the types to be shown. In a standard roman series such as Garamond, in which it is necessary to show every size from 6-point to 72-point, with roman, italic, boldface, and bold italic, a well-planned page is important if we are to prevent monotony and confusion.

A two-column arrangement works best for this purpose, with the composition sizes, 6-point through 18-point, in the first column and the display sizes in the other. In the smaller sizes, there will be sufficient room for six or more lines to give a fair idea of the appearance of the

type in text. The display column may contain enough lines to balance the opposite paragraph.

An entire series may be shown on a single page in this format without crowding. The printer who wishes to be more lavish may, of course, take two or three pages to present a similar showing.

Copy for Each Showing: Tradition for several centuries required printers to use

Latin quotations as copy in their specimens, and this practice was even adopted by our own colonial printing offices. To some extent, this procedure was justified because the many round letters in Latin present an even and imposing display, impossible to obtain in English text.

The copy used in today's specimens is as variable as the inclinations of each printer. Quotations from the scriptures, patriotic dissertations, pages from books on typography, and a wide range of other subjects are chosen. Present interest centers on alphabetical sentences, and even in copy describing the services of the

Directions: Set 20 picas wide. In this test lesson you will use, at least once, every capital letter, lower case (small) letter, ligature, figure, point, space and quad to be found in your case. Have this job checked and approved by the instructor before you give the foreman proofs of your work-folder.

John J. Jones, 15. 1st & 2nd Periods. 3-8-50

Lesson No. 9

CALIFORNIA JOB CASE TEST

—oo—

LOOKING FOR BIG ADVENTURE?
Enlist in the State Conservation Corps!

During Conservation Week
SEE OUR LIVE ANIMAL DISPLAY
Joseph & Co. (Down Town Store)

Any "quick-frozen" fish, thawed out in a bland fluid, and baked, affords game officials an opportunity to live just the kind of luxurious existence that only the more affluent men can do with any regularity. Inquire Today!

Age Limits:-21 to 45 years
Salary Schedule starts at \$3850 per annum
(10% additional for veterans)

ILLINOIS GAME WARDENS and ZONES:—
CHARLES McQUARRY, 58; JOSEF ZOMYCS, 60
BEN MARX, 34; JACK HUFF, 28
PAUL TOVAN, 17

Here's a test lesson for beginning students in printing at Marshall High School in Chicago. The instructor, Harold E. Sanger, guarantees this lesson will cause the students just learning the case to use at least once every character in case. Sanger is current president of the Chicago Club of Printing House Craftsmen with 1100 members

printer. Whatever copy is decided upon should be followed throughout the book so that the customer will have a good means of comparing the fitting characteristics of the various types.

When running copy is the style selected, it should be remembered that a full alphabet of each face should be shown, preferably in a size no smaller than 18-point, a practice distinctly helpful to the artist or layout man.

Character Count: It is essential that information be given concerning copyfitting. While there are a number of procedures in use today in the specification of copy, most of them are based upon the number of characters in a linear pica. This information is generally available from the typefounders or machine companies. It may be inserted in the specimen book as a table for quick reference, or it may be placed on each page, preferably next to the type size designation.

Illustrations: To make a listing of types more attractive, to aid the user in an appreciation of the use of various types, and to hint at the printer's skill in assembling them, many modern type books include a number of examples of typography. Here is a way to individualize a specimen book and to obtain additional business as well. Often, instead of an illustration of type in use, a short introduction to each well-known type is included, providing an opportunity for interesting display and perhaps for some color.

Data on Style: To make the specimen book a more efficient working tool, information on style is often included in condensed form, either as set by common use or by the individual printer. Although it is true that several excellent references on style are available, every printer has his own ideas on the subject. Here, then, is his chance to acquaint his customers with the procedures adopted by his own plant, thereby improving his customer relations with attention to details that cause lost production time, such as copy mark-up methods, proofreader's marks, hints about the selection of type, length of line, leading, etc. It is easy to take for granted these innumerable details but, handled properly, they can be invaluable.

Paper: To the printer sensitive about the relationship of type to paper, the production of the specimen book can be very frustrating. It is almost impossible to select the stock most sympathetic to every type listed. A compromise is obligatory. Coated stock, while receptive to some types, is really most adaptable to the use of toned copy, so that the compromise will undoubtedly be an English finish sheet. It may be possible to show some examples of typography on a paper best suited to the type. This paper could then be inserted in the book. However, it would be difficult to obtain optimum results in every instance throughout the book. Problems of paper and process are

almost insurmountable. Only a few large firms are able to print some types by letterpress, lithography, and gravure in order to show adaptability.

Presswork: It seems almost impertinent to mention presswork to printing firms concerned with the production of a specimen book, but sadly enough, too many printers feel that when the book has been laid out, the problems are over. It has frequently been stated that in the United States there is a great deal more interest in typography than in presswork. This is borne out by exhibits showing excellent design but shoddy presswork.

No type can ever be presented properly without crisp, clean impression, justifying the handiwork of the typefounder and the compositor.

Binding: The selection of binding is dependent on the use to which the book will be put, and, of course, its bulk. In almost every instance, the book should lie flat when opened. Side stitching, therefore, and even saddle stitching will not suffice. Sewing is satisfactory in a book without too much bulk but, at pres-

ent, mechanical bindings are in most common use. One of the best features of many of these bindings is the freedom allowed in the addition of new pages as types are acquired by the printer. With increasing demand for new types, the mortality rate on casebound specimen books is alarming. The mailing of added specimen sheets can be a useful advertising device, which adds to the popularity of the looseleaf book.

The cover of the book should be durable enough to stand abuse in handling. Many of the plastics now available meet these standards. The color of the binding should be dark, for serviceability.

It can thus be seen that the specimen book is a completely individualized piece of printing. Understandably, no printer will ever agree with another that any one procedure in its handling is the best. However, the cost factor in production makes it increasingly necessary to pay the strictest attention to details, even if the methods vary from plant to plant. Good organization is certainly a necessity if the cost is to be justified.



Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*.

Assembler Brake Adjustment

Q.—What is the proper adjustment for the slide brake trip (D-1966) on the assembler slide?

A.—The adjusting screw (D-2172) for the assembler slide brake operating lever should clear the releasing or operating lever (D-1463) by 1/64-inch. The end of this adjustable set screw is acted upon by the right end of the releasing or operating lever, which is pivoted near its center.

When the assembling elevator is in position to receive matrices, it rests on top of the left end of the operating lever. The right end is held out of contact about $\frac{1}{16}$ -inch by the adjusting screw.

Keyboard Layout Differences

Q.—Is there any difference between the fingering system used on the Tele-typesetter perforator keyboard and that used on the Linotype keyboard?

A.—Both keyboards are laid out for a touch system, but the plan of the TTS layout is the same as that for a standard typewriter. Additional keys are provided on each side for special characters that do not appear on the typewriter.

The Linotype keyboard, however, has keys for the most commonly used letters arranged to minimize lateral movement of the operator's hands.

Trouble in an Old Machine

Q.—We have a Model 8 Linotype that is nearly 40 years old. The parts functioning between the keylevers and the escapement pawls are all so worn that we get a short overthrow in the escapement. How can we overcome this difficulty?

A.—The Mergenthaler Linotype Co. now makes a keyboard cam rubber roll (H-4784) that is $\frac{3}{16}$ -inch oversize. This oversized roll compensates for wear in keyboard cams, keyrods, escapement levers, etc., so that the proper amount of overthrow can be obtained in the escapement. But the oversized roll should be used only when wear is uniform throughout the keyboard.

Troubles From Sheared Ears

Q.—Will matrices with sheared ears cause trouble other than bad alignment?

A.—Sheared matrix lugs also will mean lost time because they won't always release from the magazine.

SALESMEN'S CLINIC

By Irving Sherman, Management and Sales Consultant

Why Wait for Quotations?

Q.—Customers frequently insist that I wait until competitors have quoted before giving me an order. How do you close when this is brought up?

A.—Has the customer a guarantee that his market will wait, also? It is quite possible that your quotation is not the lowest. But does this mean that the customer will therefore be able to get a better job?

Point out to the customer that if he waits long enough your competitors' quotation may be half of yours, but by that time the customer's market may well have shot its bolt; he could have his printing free for all the good it would do him.

The weak point of this "let's wait and see" objection is that the customer misses the point of why you called at the time you did. It is not only that a certain type of printing is required; a time element is involved. This can be just as vital as the job itself.

Demand varies; styles change; better quality intervenes; products and services have been known to become obsolete overnight.

The prospect, therefore, is under a compulsion to act. While he hesitates, his competitors are forging ahead; he may never be able to catch up. The prospect knows your plant is reliable; you perform as promised. Let him give you the order, and he will see how fast the happy results follow.

Emphasize Value, Not Price

Q.—Price rises are inevitable at one time or another. How can I use these increases as argument for more sales when, as a rule, lower prices offer the best opportunities for selling?

A.—This question involves a mistaken approach. Too many salesmen think of price when they should be thinking of value. Do not confuse the bull's-eye with the rim of the target.

When prices are down, printing salesmen are prone to urge orders on the ground that savings will be effected. On the other hand, they advance the same argument when prices rise. In both in-

stances, salesmen fail to take into consideration that long-term gains, not only present sales, are in the equation.

A period in which price occupies the center of the stage is one in which a salesman can show not how well he capitalizes on the ups and downs of the market but how well he builds for future business.

His approach might be as follows: "Yes, prices are rising. They might go

How to Get a Copyright

In this business the problem of how to copyright a printed promotional folder or booklet or display comes up frequently, especially for those who have never before had to consider the subject.

Advertising falls under the classification of materials which can be copyrighted: an original work of literature, music, or art. (No snide remarks, please, about advertising being considered as "literature.") Procedure is simple. For a book, booklet, folder, card, or leaflet, the following line should be included:

Copyright 1955 by XYZ Company

This copyright line should appear either on the title page or the page immediately following, and *not* on the back page, where it frequently is spotted.

Application is made as the first copies come off the press, on a form available from the Register of Copyrights, Library of Congress, Washington 25, D. C. The application form, a modest fee, and the required number of copies (usually two) are then sent to the Register of Copyrights. And that's all there is to it.—*Reflections*, E. F. Schmidt Company, Milwaukee, Wisconsin.

very high. But is it worth the risk for you, Mr. Customer, to order just because you don't want to get tripped up at a later date? Order the printing you need, but within reason and because you need it."

This approach safeguards equity and preserves a customer. Should prices continue to soar, for whatever reason, the salesman is in the clear. The customer has taken care of his immediate needs; he is not caught in the middle.

However, if prices decline, perhaps even drop sharply, the customer will be grateful. The salesman acted to protect his interest; he acted not with ulterior motives, but as a wise counsellor. The customer will henceforth look to the salesman as a friend. The salesman will have achieved an asset for himself and his plant far beyond the value of even a big order.

Can It Be Too Good?

Q.—I am sometimes confronted with the objection that the very thing of which I am proud, my plant's outstanding work, is too good for a prospect. How do I cut down this objection?

A.—Nothing is too good to get the best results. The American consumer is constantly being educated to superlative values, printing included. The American consumer, in fact, is surrounded, often deluged, by some of the world's best printing. How can anyone catering to consumers risk investing in an inferior printed presentation?

Assume the prospect already is acquainted with a degree of quality printing. Will he not concede this is most desirable? If so, why stop there? He wants wider, greater impact. Assume the prospect persists in dull, mechanical work. Is this the end? The prospect does not plan to expand, grow?

In short, the salesman must make the prospect feel that his objection to superior printing is not an objection to price or quality as such, but a denial of the prospect's own growth and expansion. Is this tenable? Can any prospect reasonably sustain this?

Don't Get the Price Jitters

Q.—Is it possible to introduce your product and still not introduce the price, as such? In other words, give all details of a job and introduce the price almost as an afterthought rather than in the main stream, so to speak?

A.—Possible, but not probable. Yet why should you be so jittery about price? Unfortunately, too many salesmen don't do anything else but talk price—that is, they follow a line of least resistance. Successful salesmen insist that it is value, only value, we are all interested in, and price actually is always secondary.

If all that worries people is whether any price is low enough, we'll end up buying only the cheapest commodities or

services at what seem to be the lowest possible prices—which, of course, is absurd. Actually, what people want is not the tag of a low price—it is the conviction of a good buy, which is something different. Communicating this conviction, imprinting this conviction on the consciousness of buyers, is the main, perhaps the sole, task of salesmen.

Price has only external value. Price does nothing to enhance intrinsic offers. Printing salesmen must convert prospects to the idea of value. If this is not done, if price remains the main prop of the sales approach, it will ultimately endanger the investment.

Talk of price is defensible only when it is in connection with quality-at-a-price. This presentation takes into consideration the basic cost and rounds the whole picture satisfactorily.

Nothing New in Offset?

Q.—How am I to develop a new interest in our type of work (offset) when there seems nothing new to talk about and all that needs to be said has already been expressed?

A.—Nothing new? Who is doing the looking? You are overlooking an important point: The eyes and ears of printing job prospects are virgin territory. The offset process may be "old hat" to you and to most in the printing trade, but to some buyer it has startling possibilities.

Prospects may have heard about offset and even have bought it, yet actually understand little of its possibilities in terms of values as well as costs. This turns up every day as printing salesmen make contacts and then are amazed to find ostensibly experienced printing buyers who are unaware of the processes and the variation of each which lends itself to peculiar, even extraordinary needs.

Don't commit the salesman's cardinal sin: Don't assume a prospect knows everything about what printing offers and means. Don't pose as a be-all, know-all. On the other hand, supply all the facts.

Steer Clear of This Situation

Q.—I am up against a tricky situation. I have had a few accounts who flirted with my competition. It was an adventure that did not prove very happy for them—or so they claim. When I call, these fellows sound off violently. They holler that my competitors are swindlers, etc. What do I do on such occasions?

A.—Mostly listen. Be on your guard here. Maybe it is true that your competition pulls fast ones. If so, it will eventually hang itself. But it is also possible that one or two of your accounts are sly gents. When you call they bewail your opposition. Why? It could be because they want to soften you up. The same act might be pulled when your competition calls. You have nothing to gain but much to lose by



PITTSBURGH

Rush job? Close as your phone are the skills and machines to meet that printing deadline ... in Pittsburgh.

Quality job? Care and craftsmanship will attend the birth of your creative work ... in Pittsburgh.

Big job? Volume production is daily routine with many printers ... in Pittsburgh.

A recent analysis of the printing industry of Pittsburgh tells a story of spectacular growth that matches the Renaissance of the New City. The industry has come of age and is now equipped with vast facilities, excellent craftsmen and executive personnel qualified to meet the most demanding challenge.

In a survey conducted by Dr. Arend E. Boer, of the University of Pittsburgh's School of Business Administration, progress of the printing industry here since 1946 was shown to include:



Expenditure of more than \$2,500,000 for more facilities and space.

Increase of more than 100 per cent in sales volume.

Expansion of working personnel by more than 40 per cent.

Addition of thirty new services in the graphic arts field.

In the forward surge of the industry, even greater accomplishments are in the offing, with \$2,000,000 already budgeted for new equipment alone.

Pittsburgh and its printers are partners in the progress of the city. Your job done here will be a job done well ...

* print it in pittsburgh

Printing Industry of Pittsburgh, Inc. • Jenkins Arcade • Pittsburgh 22, Pennsylvania

The Printing Industry of Pittsburgh, Inc. advertises to keep all printing business in the city

joining this masquerade. When these fellows find you remain stolid, they will get down to business. So lay low. Be all ears. Allow the tricky ones to talk themselves out and, presently, they'll get the idea.

Emphasize Your Integrity

Q.—I find many prospects wary of everything I tell them because of unfortunate experiences with competitors. How can I cope with this difficulty?

A.—Point to the integrity of your firm as exemplified by hosts of satisfied accounts. Talk about people in the prospect's own trade. He knows that there are many in his line of business who cannot be trusted. How would the prospect feel if, for example, you and your firm were to assume, therefore, that no one in this trade was trustworthy. Suggest to the prospect to give you an order and you'll prove your firm not only promises but performs.

What About the Competition?

Q.—My boss keeps telling me that I should know something about my competition. Okay, I agree. But how much should I know? That's the problem that is facing me now.

A.—You should know enough about your competition so that you understand its strength and its weaknesses. How does it make its contacts; what sort of ties to the accounts does it have? Exactly how does it sell? Does it merely use samples, price sheets? Perhaps it uses showmanship. What are its gimmicks? How are they used? It might invite people to plants, show films, give demonstrations, undertake consulting services as an accessory to various promotions.

Your boss is right. You should learn about your competition; you should understand what you're up against and how you may overcome it within reasonable limits.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Electric Linotype Hydraquadder

Mergenthaler Linotype has announced a new model of its Hydraquadder with a simplified electrical system for either push-button or automatic tape operation.

The tape-controlled electric Hydraquadder accepts signals from the operating unit, quadding or centering in response to signals in the paper tape. An additional feature is its ability to repeat any desired quadding function continuously without a selection signal on the tape. This occurs when both the "regular" button and the button for the desired function are depressed.

The tape-controlled Hydraquadder also may be operated manually from the push-buttons, which are located on a selector box at the right of the keyboard.

Push-button operation is said to give the Linotype operator many advantages. Convenient location of the controls permits keyboarding at maximum speed. The memory unit stores the quad signals and inserts the proper function at the correct time. The operator can have quadded lines casting, waiting, and assembling, while devoting his attention entirely to the copy.

The electrical system in the new unit is designed for trouble-free operation. Linotype says its construction is so simple that no special knowledge is required for inspection or replacement of parts.

For information: Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y.

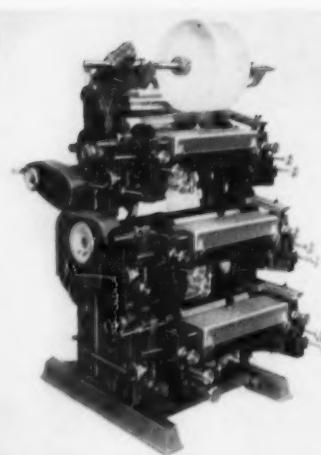
Three-Way Finishing Machine

Complete jogging, stitching, and folding operations can now be incorporated into existing hand and machine collating systems by adding the new JCM Binder-Matic. The Binder-Matic is designed to handle up to 16 pages of pre-gathered sheets at a time. It can produce finished booklets containing up to 64 pages.

Rated speed of the unit is up to 3,000 units per hour, and it can handle all types of stock in sheet sizes from 6x7 to 12x17, according to the manufacturer.

Once sheets are gathered from an automatic collator or hand rack, they are fed into the Binder-Matic, where jogging, stitching, and folding are performed automatically. The three operations can also be performed independently.

For information: J. Curry Mendes Corp., Canton, Mass.



Small flexographic press prints a 16 1/2-inch web

Small Flexographic Press

A small service and proof press recently introduced to flexographic printers is designed to supplement larger machines or add to the versatility of the flexographic pressroom.

Called the HHH Lilliput, the press can handle a 16 1/2-inch printing width and has a maximum printing repeat of 20 inches. It is available with up to three printing units, and is adaptable to printing, rewinding, sheeting, slitting, and double rewinding.

Features claimed for the machine include an Anilox engraved steel transfer roller, mechanical throw-off of plate cylinders, continuous-running ink rollers, and enclosed ink fountains.

Facilities for two-side printing are optional. Also listed as optional equipment are heating and cooling drums and a hot-air drying system. The press prints from roll stock up to 24 inches in diameter.

For information: H. H. Heinrich Co., 111 Eighth Ave., New York 11.

Automatic Carton Imprinter

Large-scale packing and shipping operations can be speeded with a new device that marks cartons automatically with names, dates, or other identification. Called the Krengel rotary coder, the unit can be mounted alongside a conveyor line to imprint cartons and packages as they pass by.

For information: Krengel Mfg. Co., 227 Fulton St., New York 7.

Automatic Die-Cutting Stripper

For folding carton producers, a new automatic stripper has been designed to operate in synchronization with all standard cylinder die-cutting presses. Called the JED automatic stripper, the device includes a scrap disposal system that removes waste cuttings to the disposal point.

In operation, the die-cut sheet is delivered from the press cylinder onto the standard grasshopper roll-off delivery. Side guides register the sheet over female cut-outs in the board on which it rests. A male die, traveling over the grasshopper, descends and punches through the sheet in the scrap areas. The male die is raised again just before the press delivery begins its return action.

According to its manufacturer, the JED stripper is adaptable to almost all flat-bed presses, including the 2/0 to 7/0 Miehles. The device is permanently installed on the press, but it can be put out of service in a few minutes if the press must be used for conventional processing.

For information: Printing Machinery Maintenance, Inc., 1529 Dean St., Brooklyn 13, N.Y.

Press Temperature Control

A new triple temperature control unit has been announced for pressroom applications. Called the Sterlco Model 6031, the device provides three separate, automatically controlled temperatures for the inking rolls of multicolor presses. Temperatures can be preset in a range from 60 to 240 degrees.

Operational features claimed for the device include fast heating, fast reacting heat control, low water capacity and high water velocity, and modulating cooling control.

For information: Sterling, Inc., 3738 N. Holton St., Milwaukee 12.

Accurate Label Dispenser

A special dispensing machine is now available for handling pressure-sensitive labels. The dispenser feeds labels as fast as the operator touches the lever, measuring off each label and separating it from the protective backing. All sizes and shapes of labels up to 2x2 1/2 inches can be handled, and the cutoff length is set by a feed lever dial. The machine will take label rolls up to five inches in diameter.

For information: Kleen-Stik Products, Inc., 225 N. Michigan Ave., Chicago 1.



Portable elevator eases work at cutting machine

Portable Electric Elevator

A portable electric elevator has been developed for handling skid loads of paper stock in the pressroom and bindery. Designed especially for use with cutting and trimming machines, the unit can be placed at any convenient location near the operator. The platform can be raised or lowered an inch or two at a time so that lifts of stock can be slid directly onto the cutting table.

Basically, the unit is a Weld-Bilt hydraulic-electric elevator with a fork platform. It operates from any 110-volt a.c. power source. Roller bearing wheels make it easy to move the unit between job locations. The elevator is available with lift capacities from 500 to 5,000 pounds.

For information: West Bend Equipment Corp., West Bend, Wis.

Protective Ink Spray

Packaged in a familiar pressure spray can, a new product is designed to prevent skinning and oxidation of letterpress and offset inks. The compound is simply sprayed on ink in the press fountain, storage can, or on the mixing table. The manufacturer says this treatment reduces lost time for extra washups and cuts ink losses. Ink sprayed with the compound, called Ink-O-Saver, is ready for use again after mixing.

For information: Acrolite Products, Inc., 108 Ashland Ave., West Orange, N.J.

Paper Splicing Film

Permacel Tape Corp. has announced production of a new industrial paper splicing adhesive in dry film form. Called Permacel 185, the product is a thermoplastic adhesive film, one mil thick, supplied on a removable paper liner. It is designed to provide a uniform layer at the glue line and a splice with excellent heat resistance.

Permacel 185 is colored blue for better visibility during cutting and application. The color disappears when heat is applied.

For information: Permacel Tape Corp., New Brunswick, N.J.

Oversize Contact Screen

A 29x29-inch screen with an over-all size of 31x31 inches has been added to the Kodak lines of magenta and gray contact screens for photolithography.

In magenta, the new size will be available in 120-, 133-, and 150-line rulings. Kodak already offers screens from 8x10 to 22x23 inches in 60-, 120-, 133-, 150-, and 300-line rulings.

The magenta and gray contact screens are designed to produce offset screen negatives in the process camera direct from original copy. Magenta is used for black-and-white plus indirect color, and the gray screens are for direct color.

Introduction of the new size, which can be used to produce angled screen negatives as large as 20x20, was made to meet the growing use of larger cameras by lithographers.

For information: Eastman Kodak Co., Rochester 4, N.Y.



New darkroom sink is made of reinforced plastic

Special Platemakers' Sinks

A new line of one-piece sinks molded of special Fiberglas reinforced plastic has been announced for photographers and platemakers.

The units, called Kreonite sinks, are molded with deep ribs in the bottom for added strength and quick drainage. A five-inch back ledge forms a shelf with mounting space for faucets and spray hose.

The Kreonite sinks, five inches deep and 30 inches wide inside, are offered in three lengths: 72, 84, and 102 inches. The sinks are available in white, pastel green, or pastel brown, and a choice of wood or metal bases is offered.

For information: Kay Dee Products, 230 N. Dellrose, Wichita 8, Kans.

Automatic Carton Stapler

Shipping room operations can be speeded with a new machine that staples cartons automatically. All the operator does is tap the filled carton against the anvil of the machine. The staple is driven and clenched, and the stapling head is retracted automatically. The machine can drive and fasten as many as 200 staples per minute.

Called Model TAP, the machine is air-driven and is operated by a mechanical air valve. No solenoid, relay, or foot

switch is employed. Staples can be driven, with crowns in either a horizontal or vertical position, from $\frac{1}{4}$ -inch to as much as $8\frac{1}{2}$ inches above the working table.

Four anvil sizes give various depths of staple penetration for different types of cartons. Model TAP is made for either bench or floor use, and an additional model, TAP-C, has a built-in air compressor. The other models can be operated from any compressed air source of 50 to 60 pounds per square inch pressure.

For information: Container Stapling Corp., Box 247, Herrin, Ill.

Linespacing Copy Holder

A new copyholder for use by typesetters, proofreaders, typists, and others was designed for fast copying and elimination of errors. Called the Speed-Spacer, it handles copy up to 9x12 inches, holding it at a stand-up angle rather than in a horizontal position. An automatic space-copying bar is adjustable for any spacing from $\frac{1}{2}$ -inch to zero. The device is made of heavy-gauge steel but is said to be light enough to be carried.

Manufacturer: Speed-Spacer Co., 321 Greenwich St., New York, N.Y.

Melting Furnace Elevator

The Nolan Mellevator, a newly developed automatic elevating and dumping mechanism, is said to be adaptable to any top-loading melting furnace or storage bin. Designed to eliminate the hazards of hand-loading, the device raises a load at the push of a button, dumps it at the top of the lift, and lowers the empty cart to floor level. The entire cycle can be completed in a half-minute. A safety button is provided to allow the operator to stop the operation at any position.

Vertical lift of the standard Mellevator is four feet, but special units can be made for equipment requiring higher lifts. The machine can be installed in a space 30 inches square.

For information: Nolan Corp., Rome 2, N.Y.

Elevating device handles type metal with safety



First Nylon-Base Paper

The first commercial run of synthetic paper made wholly from nylon fiber has been produced by Riegel Paper Corp.

Riegel says the nylon paper is almost impossible to tear by hand and is many times stronger than paper made with rags or wood pulp. In addition, it is highly resistant to chemical attack, absorbs very little moisture, and resists action by molds, bacteria, and light.

Company officials say that the high strength of the paper suggests its use in such applications as heavy-duty bags. It could also be used for packaging chemicals as well as for printing maps and important documents where permanence is necessary.

At present, the nylon paper stock is considerably more expensive than rag or wood pulp papers. However, Riegel says that costs can be expected to decrease as production increases.

For information: Riegel Paper Corp., 260 Madison Ave., New York 16.

Redesigned Darkroom Camera

A new model of its Shooting Star camera has been introduced by Robertson Photo-mechanix. Called Series II, the new Shooting Star has a number of new features. The speed of the focusing drive has been doubled, and an integrally welded track is provided.

For information: Robertson Photo-mechanix, Inc., 3067 Elston Ave., Chicago.

Screen Tint Selector

A screen tint selector just introduced for production men and artists includes 42 acetate sheets printed with standard screens for visual checking of art work. Six sets of screens, from 65- to 133-line, are included, and each is shown in tints ranging from 10 to 70 per cent. The book of acetate sheets is peg-bound at one corner so that any sheet may be swung out for easy viewing.

For information: Alnor Co., 251 W. 42nd St., New York 36.

Selector book offers choice of 42 screen tints



Adaptable guns apply adhesives by air pressure

Semi-Automatic Glue Guns

Many gluing operations in the bindery can be speeded with a new device that eliminates the need for glue pots and brushes. Instead of the conventional methods, the new system uses compressed air and specially designed glue guns to apply liquid adhesives.

The applicators, called FF glue guns, save adhesive, working time, and cleanup time, according to the manufacturer. The guns are available in many standard sizes for surface and edge gluing, and special sizes and shapes can be made to order. Pressure tanks with capacities of 1, 2½, and 5 gallons are available.

For information: John P. Fox Co., 5514 York Blvd., Los Angeles 42.

High-Speed Web Letterpress

Speed, minimum down time, and substantial operating savings are claimed as principal features of a new web-fed letterpress machine designed and built by George F. Motter's Sons.

Applicable to all types of high-speed letterpress production, the new press can print from curved electrotype, stereotypes or rubber plates.

Any number or arrangement of press sections, either horizontal or stacked, can be provided to meet specific space and production requirements. High-speed folders and driers designed for particular stocks or inks also are available as integral parts of the press.

Among design improvements listed by the manufacturer are an ink distribution system that transfers the first supply to the plate first, providing better "rubout" and giving improved printing results. Offsetting is prevented by an oil wipe of the second cylinder.

Faster, more accurate settings of the rubber rollers are made possible by two separate adjustments. The rollers first are set radially to the ink drum and then circumferentially to the plate.

Easy access for maintenance can be secured by rolling the carriage back as much as 30 inches.

For information: George F. Motter's Sons Co., York, Pa.

Patent Base Pin Wrench

A new pressroom tool is being offered for uniform lockup on patent base and grooved rotary cylinders. It is the Galtork pin wrench—actually a miniature torque wrench that is preset to the right pressure for patent base catches.

Automatic operation of the tool prevents the pressman from applying too much pressure to the catches and damaging either the catches or plates. After each catch is tightened to the correct pressure, the wrench ratchets freely, and no further pressure can be applied. The Galtork wrench can be used with any standard make of patent base.

For information: Frank M. Galvin, Inc., 20 East St., Boston 11, Mass.

Machine Vibration Control

A new line of vibration mountings for medium and heavy weight machinery has just been announced. Called the Finnfle Floating Pillow, the mounting consists of a pair of rubber-in-shear isolators mounted at an angle between a semi-steel base and cover. The manufacturer says the device offers a high degree of vibration, shock, and overload control. The damping effect of the rubber restrains excessive motion of the equipment and reduces the transmission of sound.

The mountings are available with rubber-bottomed baseplates that make it unnecessary to fasten them to the floor. The loaded over-all height of the device is three inches, and load capacities range from 500 to 2,500 pounds per unit.

For information: T. R. Finn & Co., Industrial Div., Hawthorne, N. J.



Machinery mounting reduces noise and vibration

All-Purpose Paper Stock

A new line of printing stock, Strathmore Impress, has a wove satin finish and soft texture, and is said to be easy and economical to print. The stock is made in both text and cover weights in a natural white shade.

Text weights available are 60-, 70-, and 80-pound, in 25x38 and 35x45 sizes. The cover stock is made in 50-, 65-, and 80-pound basis weights in 26x40 sheets.

Envelopes matching the 80-pound text stock are being made by Old Colony Envelope Co., Westfield, Mass., and Karolon Envelope Co., Chicago.

For information: Strathmore Paper Co., West Springfield, Mass.

(Turn to page 83)



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CHAMPION PAPERS



TRADE-MARK

New Equipment & Supplies

(Concluded from page 80)

Improved Collator Designs

A new line of mechanical and electrical collating machines is said to offer four important improvements. As announced by the manufacturer, the features include the Speed Load Control, which permits faster, easier loading; a redesigned bin assembly that gives 70 per cent greater capacity; rotating feed fingers that also boost bin capacity; and a new exterior design that gives improved appearance.

The load control raises feed fingers in unison in all bins, permitting the operator to use both hands for loading the machine. Replacing the old single-finger feed is the rotating finger designed to occupy a minimum height in each bin.

Divided into single- and double-pedal mechanical types and electric-powered foot-button types, the new collator line ranges from 8-sheet to 32-sheet floor models. Several models are said to be capable of processing more than 10,000 sheets per hour.

For information: Thomas Collators, Inc., 50 Church St., New York 7.

Perforator for Heidelberg

A ball-bearing perforator attachment for the Heidelberg cylinder press has just been announced. Similar to the Cowan perforators for other cylinder presses, the new model perforates against steel bands fastened around the cylinder. Perforating discs are available for either snap-out or regular work, and slitting and scoring discs also are carried in stock.

For information: Cowan Pressroom Products, Inc., 1651 Cosmo St., Hollywood 28, Calif.

Larger Copyboard Light Units

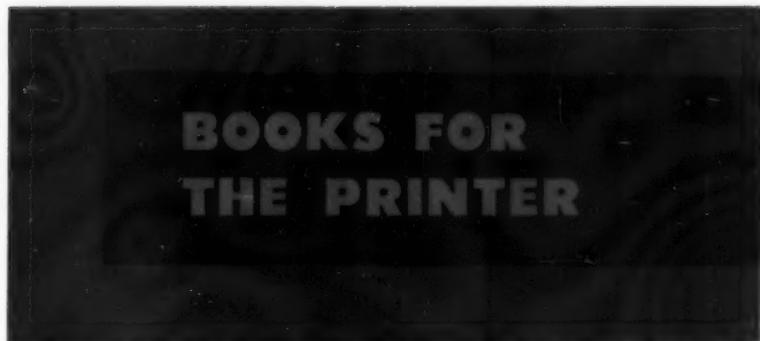
Three larger sizes of Line Light copyboard lighting units have been developed for darkroom cameras. The units are made for copyboards ranging in size from 11x14 to 48x60. Made of aluminum, the Line Light units are said to be simple to install even when light support arms are not available on the camera.

For information: Natural Lighting Corp., 612 W. Elk Ave., Glendale 4, Calif.

Dual Book Compressor

Gane Bros. & Co. of New York, Inc., has introduced a double-end book compressor, or nipper, similar to the well-known Krause unit of the same type. The new compressor includes several modifications and an all-steel frame. Operation is mechanical, and an individual pressure jaw adjustment makes it possible to run different jobs on each end of the machine.

For information: Gane Bros. & Co. of New York, 480 Canal St., New York.



The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge

Primitive Signs and Symbols

THE BOOK OF SIGNS, by Rudolph Koch (Dover Publications, Inc., 1780 Broadway, New York 19. Cloth, \$2.75; paper, \$1).

Many graphic arts designers today are going back to primitive and medieval symbols to gain fresh inspiration from these basic design forms. Rudolph Koch, well-known German designer and calligrapher, has collected almost 500 ancient symbols in this book. Included are signs of the cross, holy initials, Byzantine monograms, stonemason's signs, and botanical and chemical symbols.

Illustrations in the book are reproductions of woodcuts by Fritz Kredel. This new edition is an unabridged reissue of the English translation first published by the First Edition Club of London in 1930.

Printing for the Amateur

PRINTING FOR PLEASURE, by John Ryder (Charles T. Branford Co., 551 Boylston St., Boston 16. \$2.75).

Subtitled "A Practical Guide for Amateurs," this little book is primarily for the private pressman, but the practical printer may find much in it that he can benefit from. In such matters as typographical design and the selection of proper type faces, the author offers suggestions that would improve much of the commercial work done today.

The commercial printer may enjoy also the private pressman's outlook on his work, as expressed by Mr. Ryder in his opening chapter: "Moreover, it is not only the kind of printing but also the attitude of the printer which determines whether this activity shall be profit-making drudgery or a pleasurable pastime."

Fundamentals of Costing

COSTS FOR PRINTERS, by Olive A. Ottaway (The Inland Printer Book Department. \$19.85).

The author, who is executive secretary of the Toronto Graphic Arts Association and a frequent contributor to this magazine, outlines in this book the most efficient methods for establishing costs and prices. The book, which is based primarily

on experience and conditions in the Canadian printing industry, was reviewed in detail in THE INLAND PRINTER, April, 1955, page 44.

Design of Business Forms

MANUAL OF BUSINESS FORMS, by Wallace B. Sadauskas (Office Publications Co., 232 Madison Ave., New York 16. \$2).

It has been estimated that for every dollar spent for business forms, \$17 is spent for clerical processing of the forms. Consequently, good design is necessary if clerical costs are to be kept at a minimum. This manual offers suggestions you can pass along to customers.

Included are chapters describing and illustrating standard forms and variations, as well as such special types as peg-board forms, autographic registers, and manifold books. The manual is paper-bound, in magazine format, and includes advertising.

Texts for Business Courses

International Correspondence Schools has added three new texts to its home-study curriculum. *Your Job as a Salesman*, by Waldo Carlton Wright, is a two-volume text that outlines major problems in selling procedures. *Selling Your Ideas*, also by Mr. Wright, discusses such subjects as increasing your skill in communicating ideas, improving your personality, and developing positive planning habits. *How to Be a Good Executive*, by J. George Frederick, stresses the need for executive development and gives hints on building executive ability.

All three texts are available only in conjunction with home-study courses. Information can be obtained from International Correspondence Schools, 1001 Wyoming Ave., Scranton 9, Pa.

P.O.P. Ad Symposium Report

A complete report of Point-of-Purchase Advertising Institute's recent display advertising symposium in Chicago is available at \$1 per copy from POPAI executive director Norton B. Jackson, 11 West 42nd St., New York 36.

THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date.

Four Trade Sections Will Meet at PIA Convention

Printing Industry of America's agenda for its annual convention, Oct. 17-20, at Chalfonte-Haddon Hall in seaside Atlantic City calls for sessions devoted to the interests of four trade sections.

Headed by Joseph Kinlein, Optic Bindery, Inc., Baltimore, the Trade Binders Section at its second general meeting will study such topics as successful management practices, practical application of estimating, the use of production figures in estimating, and the importance of the trade binder to the printer.

The Web Offset Section, whose president is H. J. Schultz, Schultz Lithographing Co., Chicago, will hear Reginald Wardley discuss web printing on coated stock. He was formerly production manager of the South American edition of *Reader's Digest*. A buyer will take a look at web printing and there will be symposiums on ink and waste problems.

To the Rotary Business Forms Section, PIA technical director Donald Sommer will report the results of production standards and collating equipment surveys. Also planned for the meeting of this section are discussions of specific problems and a panel review of management's approach to costs and their relationship to the development of sales policies. Heading this group is Joseph Steir, Alfred Allen Watts Co., Belleville, N. J.

The Ticket Printers Section is due to concern itself with planning a program of activities, including the possible development of a Federal Trade Commission trade practice conference.

George Meany, president of the American Federation of Labor, is scheduled to speak at the Union Employers Section's annual luncheon. UES panels will deal with these topics:

Productivity in terms of the need for better understanding of human relations as necessary for programs aimed at increasing small and large plant output in a period of rising costs and narrowing profits.

Manpower, apprentice selection, recruitment, training practices. How to use UES survey results and other data to solve manpower problems.

New processes as they affect inter-union and management-labor relations.

Union attitudes toward recent technological improvements.

Negotiations, with emphasis on the necessity for preparing to meet operating problems that arise during the term of the contract.

The Master Printers Section program will cover the human relations problem and consider state right-to-work statutes. Discussion will center on the worker's right to freedom of job choice.

Progressive management for more profit will be the general convention theme. First-day features include the keynote address; reports on the condition of the industry and on the use of PIA's services for profit; presentation of the Man-of-the-Year Award, and election of directors. A panel will provide a check list for progressive production management, and another will discuss sales management.

On the third day will come case history answers to such questions as how to eliminate unsound private plants and how to compete with office duplicators. Panel

subjects will be cost and pricing problems, and a cold look at the nature of competition between letterpress and lithographic printing.

Graphic Arts Trade Executives Meet Oct. 13-14 at Atlantic City

Plans for the annual convention of the Graphic Arts Trade Association Executives at Atlantic City on Oct. 13-14 are being completed, according to Richard A. Stout, president, of Atlanta.

A committee, which includes Olive A. Ottaway, Toronto, Canada, as chairman; George P. Mallonee, Washington; William O'Connor, Baltimore; Noel Rippey, Philadelphia, and Donald Taylor, New York, is in charge of the arrangements for the two-day sessions at Haddon Hall.

The convention will begin with a reunion luncheon on Thursday, Oct. 13. Three business sessions, Thursday afternoon, Friday morning and afternoon, will be held in the Mandarin Room.



New headquarters building for Printing Industries of Philadelphia, which opened on Aug. 1, is in the heart of Penn Center, mid-city development area, cost \$115,000, has over 9,000 square feet of space

New officers of Printing Industry of Tulsa include (front, from left) Ruth Burkhardt Obermire, Burkhardt Printing & Stationery, board member and retiring president; Harry Kapp, Harry Kapp Lithographing, president; James Emery, Jr., Commercial Publishers, and James L. Cockrell, Sr., Ross-Martin Co., board members; (rear) Alex MacLean of Central Printing, treasurer; F. E. Misch, Tulsa Printing, and Robert E. Herrick of Herrick Press, both board members. All were elected at the annual meeting



1,000-Plus Craftsmen Elect A. R. Tommasini President

Registration topped the 1,000 mark at the 36th annual convention of the International Association of Printing House Craftsmen in Cincinnati last month. The Aug. 7-10 meeting was considered by top officials to be the largest in recent years. There were approximately 640 Craftsmen and 370 women present on Wednesday, Aug. 10, last day of the convention.

A. R. Tommasini, University of California Press, was elected International president. He succeeds Thomas P. Mahoney, vice-president, Regensteiner Corp., Chicago. George Wise, partner-superintendent of Dugan-Millis, Inc., Cleveland letterpress-offset printers, was named first vice-president. Ferd Voiland, Jr., Kansas state printer, Topeka, is the association's second vice-president.

New third vice-president is Albert L. Kolb, printing plant superintendent of the Marine Trust Co. of Western New York, Buffalo, N.Y. Mr. Kolb has been International treasurer for the past five years. Succeeding him as treasurer is Mark Carothers, printing plant superintendent for First National Bank, Dallas.

The 1956 convention is slated for Los Angeles, Aug. 12-15. The Biltmore Hotel will be convention headquarters. Reaugh Fisher of Los Angeles City Schools will be general convention chairman. The 1957 meeting will be held in Buffalo, and Detroit has bid for the 1958 convention.

Of the International's 100 clubs scattered over the United States and Canada, as well as several foreign countries, 73 sent delegates to the convention. A gain of 625 new members during the past year was reported. Total membership now exceeds 15,000.

The INLAND PRINTER Annual Award to "The Outstanding International Craftsman of the Year" went to Lee Augustine, vice-president, Printing Machinery Company, Cincinnati. Mr. Augustine was convention chairman this year. (See story on page 57.)

Immediately preceding the opening of the International convention Sunday, clubs in the Fifth District Society held their 29th annual conference. Howard N. Keefe, Cincinnati, served as president of the society last year. Carl H. Larsen, Indianapolis, was district representative.

The International convention opening session was held Sunday evening, Aug. 7, in the Netherland Plaza Hotel's Hall of Mirrors with Kenneth Cramer, immediate past president of the Cincinnati Club, in the chair. International officers were introduced and delegates were greeted by Carl Rich, mayor of Cincinnati. Roll call of clubs by Pearl E. Oldt, International executive secretary, and appointment of various committees were on the agenda.

Credentials, finance and officers' reports committees started early Monday morning with breakfast meetings, and a convention business session began at 9 a.m. International president Thomas P. Mahoney and the executive secretary, Pearl E. Oldt, presented their annual reports.

Later in the morning, delegates heard John D. Corrigan, director, Executives In-



International Association of Printing House Craftsmen officers are (seated) A. L. Kolb, third vice-president; A. R. Tommasini, president; (standing) Mark Carothers, treasurer; Ferd Voiland, Jr., second vice-president; George Wise, first vice-president; and Thomas P. Mahoney, retiring president



A. R. Tommasini, Reaugh Fisher and Bill Brock promote the 1956 Craftsmen's convention in Los Angeles. Fisher is convention chairman, also heads Pacific Society. Brock will handle convention publicity

Constitution committee included Al Peters, Utica; Harold Gale, Fort Worth; and Gradie Oakes, Chicago



stitute, New York, talk on "The Dynamic Power in You."

The Club Management luncheon at noon was directed by Ferd Voiland, Jr., then the International's third vice-president. "Table Hosts" program, a plan for increasing and improving friendship and fellowship at dinner tables at Craftsmen's meetings, was described by Ben Ebersole, San Francisco.

Two addresses were also presented at the luncheon. Herbert Livesey, executive secretary of the National Association of Printing Ink Makers, New York, spoke on "Philosophy of Management of Local Clubs," and William F. Gutwein, chairman of the International's Supervisory Training Committee, Louisville, presented a talk entitled, "Club Program on How Our Business System Operates."

A session called, "Gravure Steps Out," ran concurrently Monday afternoon with another named, "Solutions to Some of Our Letterpress Problems."

In the chair for the gravure panel was George Wise, then International second

vice-president. Moderator was Jos. H. Jorging, vice-president of McDonald Printing Company, Cincinnati.

Five speakers on gravure and their subjects were:

Oscar Smiel, Intaglio Service Corp., New York—"Gravure Engraving"; Elmer G. Stacey, E. G. Staude Manufacturing Co., St. Paul—"Rotogravure—the Simple Precision Printing Process"; Robert Griffith, Printing Ink Division of the Interchemical Corp.—"Gravure Inks, Kinds and Uses"; Allen C. Black, Crowell-Collier Publishing Co., Springfield, Ohio—"Gravure's Position in the Publication Field"; and Carl A. Ireton, Specialty Papers Co., Dayton, Ohio—"Gravure Printing in the Packaging Field."

The letterpress panel chairman was Gracie Oakes, Chicago, chairman of International's Advisory Council. Moderator was International past president J. Homer Winkler, Columbus, Ohio. This panel also had five members as follows:

Phillip Evanoff, Mead Corp., Chillicothe, Ohio—"The Relationship Between



Thomas Mahoney, retiring Craftsmen president, congratulates Emil Georg Sahlin, winner of the 1956 International Printing Week stamp contest

Paper Surfaces and Printability"; O. F. Duensing, Vandercook & Sons, Inc., Chicago—"Minimum Makeready Through Precision Methods"; Albert T. Kuehn, Michle Printing Press and Manufacturing Co., Chicago—"True Rolling—Theory and Practice"; R. I. Drake, Champion Paper and Fibre Company, Hamilton, Ohio—"How to Cope With Paper Variations"; and George F. Rooney, Jr., Winton Engineering Co., Cincinnati—"Offset Eliminators for Letterpress Operations."

Tuesday sessions started with another series of breakfasts for various official committees of the International. Beginning at 9 a.m., another formal business session was held for reports of various committees and presentation of awards in the Club Membership Contest, the Club Bulletin Contest and the *Share Your Knowledge Review* Cover Contest. (Turn to page 88)



Outstanding District Craftsmen and their proxies include Milton Knowles, representing A. V. Holland (3rd); Carl Johnson (1st); M. J. Duffy (7th); Frank Voehl (5th); Clifford Helbert, representing A. E. Radke (6th); Oliver Wroughton (8th); and Ben Ebersole (11th). All told, nine men were honored for outstanding contributions to the cause of Craftsmanship in their particular geographical areas

Accepting trophies in the club bulletin contest for editorial and artistic merit are Gordon Wilson, Chicago; Floyd Reynolds, Des Moines; Louis Sarne, San Antonio; and T. H. Turner of Toronto, Ontario



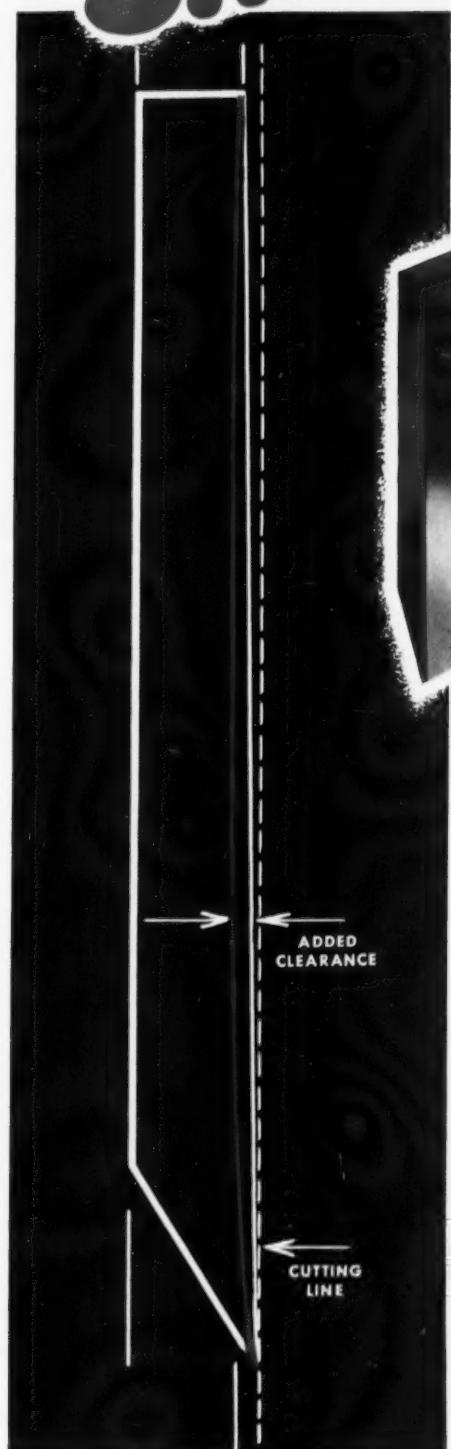
Tommasini Picks Heads of Commissions, Committees

A. R. Tommasini, new president of the International Association of Printing House Craftsmen, has announced names of chairmen of commissions and special committees.

New commission chairmen include H. A. Ellam, Toronto, membership; Howard N. Keefe, Cincinnati, publications; John K. Standish, Portland, Ore., publicity; Kenneth R. Burchard, Pittsburgh, technical, and Thomas Cooper, Atlanta, representative-at-large.

Special committee chairmen are Gordon J. Holmquist, Los Angeles, advisory council; Robert M. Ritterband, West Los Angeles, club bulletins; Clifford L. Helbert, Milwaukee, club programs; Alfred T. Peters, Utica, N.Y., constitution and by-laws; Howard N. King, York, Pa., coordinating; Byron C. Culver, Rochester, N.Y., education; Milton Horn, Fort Worth, historian; A. Ted Annen, Detroit, participating membership; Floyd Larson, Chicago, Printing Week; Peter J. Bernard, New York, safety; William Gutwein, Louisville, supervisory training, and Thomas P. Mahoney, Chicago, *Share Your Knowledge Review* advisory.

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Simonds Abrasive Co., Phila., Pa. and Arvida, Que., Canada

standing Craftsmen's Awards were also presented to various district leaders.

The remainder of the Tuesday morning session was taken up with three talks under the general heading, "Sidelights of Printing," with Kenneth R. Burchard, Carnegie Institute of Technology, chairman of the International Technical Committee, presiding.

During this general convention session, Russell Anness, Gardner Board & Carton Co., Middletown, Ohio, spoke on "Preventive Maintenance of Your Printing Equipment." B. E. Sooy, Wolverine Carton Co., Grand Rapids, Mich., discussed "The Humanities of Quality Control," and Peter J. Bernard, chairman of the International Safety Committee, presented a talk on "Safety Programs."

The annual Printing Week luncheon was held Tuesday noon. Floyd C. Larson, chairman of International Printing Week, acted as presiding officer. Presentation of awards to the Poster and Stamp Contest winners was made by Thomas P. Mahoney, International President. Luncheon attendants heard about "The Michiana Printing Week Story" from Rawson Murdock, South Bend, Ind., and "The Cleveland Printing Week Story" from Edw. T. Samuel, Cleveland's 1955 Printing Week chairman.

Tuesday afternoon's session, with Howard N. King, York, Pa., International past president, presiding, featured Dr. Kenneth McFarland, educational consultant and lecturer for General Motors Corp., who gave an address, "Lamp Lighters."

The Indianapolis Club of Craftsmen took the spotlight later in the afternoon with a six-man panel on "Gimmicks, Gadgets and Instruments." A. R. Tommasini was the presiding officer and R. G. Surphin, Paper Package Co., was moderator. Six talks were presented:

Nine Honored for Service As Outstanding Craftsmen

Craftsmanship "beyond the call of duty" was saluted in appropriate ceremonies at the 36th annual convention of Craftsmen in Cincinnati. Representatives from nine of fourteen districts were honored for "outstanding" service to the printing and allied industries.

President Thomas P. Mahoney presented the awards with special praise for the "extraordinary contributions to the benefit" of the clubs and districts the winners represented, and to the "graphic arts industries as a whole."

Winners of the "Outstanding Craftsmanship" honors by districts were Oliver F. Johnson, Hartford, first district; A. V. Holland, London, Ontario, Canada, third district; Frank M. Voelkl, Dayton, fifth district; Arthur E. Radke, Milwaukee, Wisconsin, sixth district; M. J. Duffy, New Orleans, seventh district; Oliver Wroughton, Kansas City, eighth district; Harry Strang, Seattle, Washington, tenth district; Ben Ebersole, San Francisco, eleventh district, and Andy Chuka, Phoenix, twelfth district.

Districts two, four, nine, thirteen, and fourteen did not enter candidates.

Printer-Student Designs 1956 Printing Poster

John R. Rile, winner of the 1956 International Printing Week poster contest, is a student in the Fine Arts School of the University of Pennsylvania. Mr. Rile was introduced to the printing field at an early age. At 14, he worked as proof boy for a Philadelphia book printer, and during his high school years he had his own job printing establishment. Later, he worked as a compositor in other small shops. Before being called into military service, Mr. Rile was type director for Remington Rand, Inc. He studied at Carnegie Institute of Technology and Columbia University before going to Pennsylvania, and he plans to return to the printing field as a designer after he gets his degree. Mr. Rile's winning design was shown on page 72 of the August issue of THE INLAND PRINTER.

"Gadgets and Instruments for Typography," by Glenn Pagett, Typographic Service Co.; "Gimmicks in the Offset Pressroom," by James Kane, Success Printing and Lithographing Co.; "Pressroom Gadgets and Instruments," by E. R. Daily, Eli Lilly & Co.; "Instruments in Photoengraving," by Roland Lambert, Service Engraving Co.; "Safety Gimmicks," by E. B. Byfield, Eli Lilly & Co., and "Summary and Closing," by Jos. E. Bright, Advance Independent Electrotype Co.

The closing business session of the convention was held Wednesday morning when new officers were elected and revisions of the constitution and by-laws were announced.

Although the convention was officially adjourned at noon, two clinics, one on package printing and the other on the bindery, were held during the afternoon.

A. E. Price, Ander Chemical Co., Cincinnati, was presiding officer, and Walter E. Sooy, Gardner Board & Carton Co., Middletown, was moderator of the "Package Printing Clinic." Delegates heard the following five talks:

"What the Package Buyer Wants From the Printer," Wilford L. Romney, Procter & Gamble Co., Cincinnati; "The Foundation of Quality Carton Printing," J. M. Kernan, Ohio Boxboard Co., Rittman, Ohio; "Flexographic Printing of Films and Foils," R. J. Jones, Dobeckmum Co., Cleveland, Ohio; "Gravure Printing of Paper Wrappers and Labels," Dellmore Moffett, K.V.P. Company, Kalamazoo, Mich.; and "The Offset Process of Printing Folding Paper Cartons and Labels," Ernest C. Wells, Lawson Lithographing and Folding Box Co., Ltd., Montreal.

Running concurrently with the package printing clinic was the "Bindery Clinic" with Albert L. Kolb as presiding

officer and Fred P. Hofferth, American Book Co., Cincinnati, as moderator. Four talks were presented:

"Gimmicks, Gadgets & Gizmos," Frank Myrick, editor, *Bookbinders and Book Production* magazine, New York; "The Relations of Printer and Binder," William Weisgerber, Pittsburgh Bindery, Pittsburgh, Pa.; "Estimating Costs in the Bindery," Mortimer Sendor, Sendor Bindery, New York, and "Tricks for Cheaper, Faster and Better Binding," James B. Blaine, John F. Cuneo Co., Chicago.

The annual banquet and dinner dance Wednesday evening closed this year's convention.



John R. Rile

Chicago, Des Moines Are Bulletin Contest Winners

Craftsman, monthly publication of the Chicago Club of Printing House Craftsmen, won first prize in the Group B section of the Craftsman's Club Bulletin contest for the second successive year. Gordon W. Wilson was the winning editor.

Second and third place awards in the competition among papers representing clubs of more than 150 members were, respectively, the Toronto Club's *Craftsman* and San Francisco's *Pi Box*. Morley Stephenson is editor of the Toronto paper. Clive Atherton edited the San Francisco entry.

The big prize for entries in Group A of the contest, clubs with membership of fewer than 150, went to the Des Moines Club's *Craftsman*, edited by Howard Swan.

San Antonio's *Alamocrafter* and Harbor Area's (California) *Craftsman* placed second and third. T. H. Turner edited the *Alamocrafter* and Fred Sherwyn edited the Harbor Area's *Craftsman*.

Judges of the contest were Fred Baker, public relations director of Harris-Seybold Co.; Mary Reimuth, advertising manager, Fraser Paper, Ltd., and O. T. Cochran, sales manager of Sta-Hi Corp.

SYK Cover Design Prize Won by Cleveland Club

Cleveland, Indianapolis and Milwaukee-Racine Clubs of Printing House Craftsmen ranked one, two, three in the 1954-55 *Share Your Knowledge Review* Covers Contest.

Cleveland took top honors with the August 1954 cover. Indianapolis won second prize with the January 1955 cover. The Milwaukee-Racine production covered the May 1955 *Share Your Knowledge Review*.

Howard N. Keefe, chairman of the Publications Commission, called the contest one of the most successful in the history of the International project.

Judges of the contest were John Anderson, art director of the Lanston Monotype Corporation, Philadelphia; Wayne V. Harsha, editor, THE INLAND PRINTER, Chicago, and Prof. Homer E. Sterling, Carnegie Institute of Technology, Pittsburgh, Pa.

American Photoengravers Convention Opens Oct. 10

The American Photoengravers' Association has slated a full three-day program for its 59th annual convention in New York next month. Opening Oct. 10 in the Waldorf-Astoria, the convention will kick off with a session on letterpress printing, go on to a series of "what's new" talks, and wind up with a session on research and management topics.

Throughout the three days, 44 manufacturers and suppliers will exhibit new items of interest to photoengravers.

Association officials predicted that attendance at this year's convention will pass the 1,200 mark before adjournment.

Speakers listed on the advance program issued by Frank J. Schreiber, executive secretary in the association's Chicago headquarters, included Thomas E. Dunwody, president of the International Printing Pressmen and Assistants' Union of North America; A. N. Hunter, president of the Federation of Master Process Engravers, London, England; and Wilfrid T. Connell, president of the International Photoengravers' Union of North America.

Also included on the program are 12 speakers dealing with technical subjects ranging from production of zinc pattern plates to cost accounting. A special feature of the program will be "Keeping an Industry in Step With Progress," a seminar covering current research and development work in the graphic arts.

Speakers listed for the seminar include Dr. Marvin C. Rogers, R. R. Donnelley & Sons Co., Chicago; Dr. Samuel Levine, Fairchild Graphic Equipment, Inc., Jamaica, N.Y.; L. E. Goda, Jr., Eastman Kodak Co., Rochester, N.Y.; Keith Famulener, Ansco, Inc., Binghamton, N.Y.; H. E. Swayze, Dow Chemical Co., Midland, Mich.; and Michael H. Bruno, Lithographic Technical Foundation, Chicago.

Printing Safety Sessions Planned During National Safety Congress

Printing industry safety problems will be up for discussion at two sessions of the 43rd National Safety Congress and Exposition in Chicago next month. The convention is scheduled for Oct. 17-21.

The printing sessions, set for Oct. 17 and 19 at the Conrad Hilton Hotel, will open with an address by Peter J. Bernard, director of personnel and safety for H. Wolff Book Manufacturing Co., New York, and general chairman of the National Safety Council's Printing & Publishing section.

Other speakers will include Oliver R. Sperry of R. R. Donnelley & Sons Co., Chicago; Dr. Gradie R. Rowntree of Fawcett-Dearing Printing Co., Louisville; and Charles Shapiro of Lithographic Technical Foundation, New York City.

During morning sessions on Oct. 19, 20, and 21, the American Society of Safety Engineers will sponsor meetings of general industrial interest. Among the topics discussed will be off-the-job accidents, industrial noise control, and handling industrial wastes.



Edward B. Davidson (center right), Davidson & McKirdy Co., accepts Graphic Arts Association of Connecticut gavel from Samuel Lebon of Lebon Press. Looking on are (from left) Kenneth W. Finlay, Finlay Bros. Co., vice-chairman; Maxwell Brainard of Connecticut Printers, the Printers' Group chairman; Oswald H. Johnson of Bond Press, Connecticut's PIA representative; and Denis F. Farnell of the Walton Cheney Photoengraving Co., treasurer; and G. W. Tule of T. V. Simonds, Inc., Printers' Group



Officers of Gravure Research, Inc., elected at the group's annual meeting in Chicago, are (seated) M. J. Waters, Art Gravure Corp., secretary-treasurer; O. Smiel, Itaglio Service, president; T. J. Stutz, Parade Publications, director and retiring president; and J. P. Fisher, first vice-president; (standing) A. Black, Crowell-Collier; J. Briggs, R. R. Donnelley & Sons; R. Hazard, Detroit Gravure Corp.; E. Worthington, George F. Moller's Sons; and C. Edson, Kable Bros., all directors. Absent when the photograph was taken was H. Malitor of Art Color Co., second vice-president of the group

Making plans for Direct Mail Advertising Association convention are David L. Harrington of Reuben H. Donnelley Corp., general chairman; Robert H. Stone of National Research Bureau, program chairman; and Homer L. Buckley, board chairman of Robertson, Buckley & Gotsch, Inc., honorary chairman. The DMAA annual convention opens at the Morrison Hotel in Chicago Sept. 12, runs until Sept. 14.



IPEX Visitors See American, European Equipment

The Tenth International Printing Machinery and Allied Trades Exhibition (IPEX) in London July 5-16—first in 19 years—attracted some 340 exhibitors from England, United States, France, Germany, Italy, Sweden, Switzerland, Holland, Belgium and Austria. It appeared to be the largest printing exhibition of its kind since World War II and provided American visitors with an opportunity of comparing European progress in the printing machinery and allied industries with that in this country.

American manufacturers, some with foreign sales branches as well as factories, represented at IPEX included Addressograph-Multigraph, Davidson Corporation, Fairchild Camera and Instrument Corp., Goss Printing Press Co., Hudson-Sharp Machine Co., Intertype Corp., Eastman Kodak, Mergenthaler Linotype Company, McCormick Silk Screen Printing Machinery Co., Michle Printing Press and Mfg. Co., Miller Printing Machinery Co.,

G. F. Motter's Sons, Monotype, and Vandercook and Sons, Inc.

One of the highlights at IPEX was a series of electronic engravers on display.

The Fairchild Scan-A-Graver, manufactured in Emmen, Netherlands, as well as in the United States, was on view, along with the Scan-A-Sizer which was shown for the first time outside the United States.

The German Klischograph, made by Dr. Rudolph Hell in Germany, attracted a great deal of attention. Dr. Hell's company had several models on display: type K150 for halftones of screen equivalents of 65, 80, 100 and 120; type S250 for line engraving with coarse, medium or fine cut, and adaptable for reverse lettering, and type F160 for color-separated engravings of screen equivalents of 80, 100 and 120, with automatic color correction. The manufacturer claims the color engraver can cut a set of four-color plates from a color original, ready for printing, within two hours.

The Rudolph Hell Company also had a combined telephoto transmitting and receiving unit, suitable for picture service with overseas stations. This Transceiver enables newspaper offices to transmit pictures, type, or layouts on paper or film to district offices for immediate use on the Klischograph or as a copying negative for offset printing.

The Swiss Elgrama electronic engraver on display used the line system. This machine produces line, halftone and color engravings on plastic, zinc or copper and can be adjusted to provide varying screen equivalents ranging from 50 to 200 lines per inch. Three - and four-color sets can be engraved at the required pre-set angle variations.

Similar to the Scan-A-Graver machine is the French Luxographe, made by the Mincel company. It produces plastic blocks up to 8x11 inches.

The Dow Etch Process made its European debut at IPEX. The magnesium etching machine is being manufactured in England by Birmetals Ltd., Birmingham, and the Primag magnesium alloy plates are being produced by Printers' Plates Ltd., London.

Another attraction at IPEX was a variety of photosetters. Prominent was the Intertype Fotosetter and the Linotype company's Linofilm which, however, was not shown in operation. The English Monotype Corporation exhibited one of the first of its Monophoto machines which set a maximum size of 24-point. These three companies also showed their full range of metal composing machines. Linotype featured its new swinging front, which gives easy access for servicing keyboard rods and cam mechanism, and its roll-back feeder.

The number and variety of presses brought to London from all over Europe for this show was almost overwhelming. By far the most spectacular and largest was the Hoe-Crabtree Supercolor rotary newspaper press. It consisted of a Supercolor four-page-wide printing press unit with turner bars, slitters, registers and lead-in rollers, a double former Superspeed folder and three-arm magazine reelstand with automatic electric running-belt web tension device and high-speed flying pasters. Inking arrangements incorporate the ink pump system with triple drum distribution and two large form rollers. The double former folder has a transverse collecting system for delivering two-section papers from a single delivery. The magazine stand and paster is electrically controlled and almost automatic.

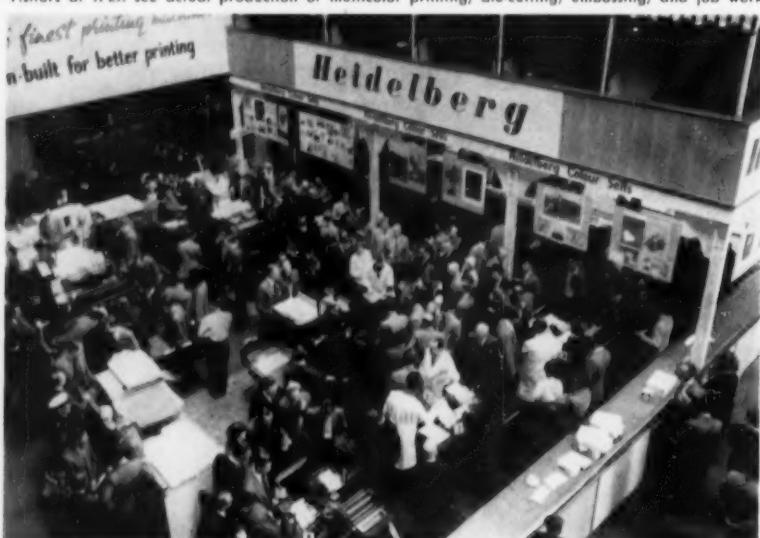
Notable among letterpress machines were the Kelly Three and Little Giant presses made in England under license from American Type Founders Inc. by Vickers-Armstrong, Ltd.

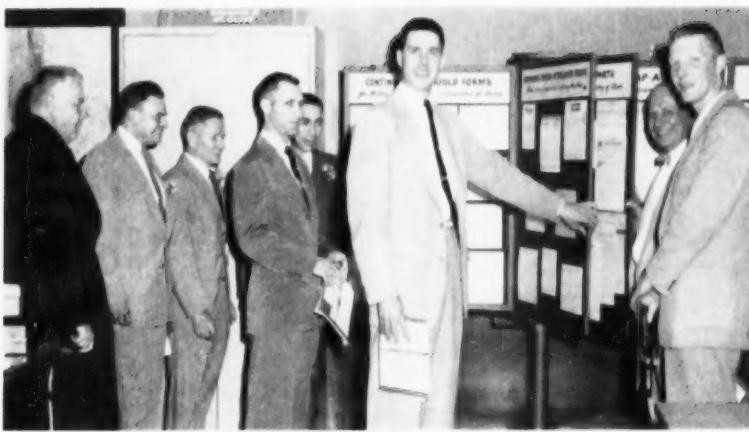
James Halley & Sons exhibited a variable-size letterpress rotary press, a reeled, two-unit machine with automatic web tension control. The printing units print one color on each side of the web which then passes through longitudinal slitters, then to a kite-type folder and finally cut (Turn to page 102)



One section of IPEX, the tenth International Printing Machinery & Allied Trades Exhibition, was in National Hall, London. The exhibition, said to be the largest of its kind, drew world-wide attention.

Visitors at IPEX see actual production of multicolor printing, die-cutting, embossing, and job work





Attending recent open house at the Philip Hano Co. plant in Mt. Olive, Ill., are N. L. Hanna of the parent company; E. J. Shepard, Jr., of E. J. Shepard Office Supply Co., Edwardsville; Arthur Semmelroth, Record Printing & Advertising, Belleville; Harold Wassell, Illinois Casualty Insurance, Springfield; E. J. Shepard, Sr.; George Kolaz, Clarence Winkelblack and Albert Kunz, all of Office Supply Co., Springfield. Over 500 midwestern dealers visited the new one-story plant during the open house.

Approve Change in By-Law To Reduce Apprenticeship

The AFL International Typographical Union has approved a change in its by-laws reducing the time an apprentice must serve from six years to four.

If approved by a joint committee of union and employer representatives, an apprentice henceforth would become a journeyman printer in four years.

Also approved at the 97th annual meeting was another change which would permit apprentices to be transferred from one shop to another during training. The purpose would be to help them "keep abreast of technological improvements."

Harold D. Ross, president of the Union Employers section of the Printing Industry of America, recommended to the convention an exchange of information at top levels between his organization and the ITU.

He proposed establishment of a labor-management liaison "for the purpose of stating openly, freely, and honestly the problems which might be resolved through the applications of our collective knowledge."

Ross said a liaison committee is "imperative now because of the dynamic and changing nature of the graphic arts."

Woodruff Randolph, ITU president, said the union "is agreeable to meeting with the top officials of the industry on any problems for which the association is able to offer a practical solution."

Plan Swiss Show in 1957

Plans already are under way for an international printing industry trade fair in Switzerland in June, 1957. Known as Graphic 57, the fair will be held in Lausanne at the Comptoir Suisse, a modern exhibition center with more than a million square feet of space. The fair will be similar in plan to this year's IPEX show in London and the 1954 DRUPA exhibition in Germany. The newest developments will be featured.

To Award First of 'Oscars' At IAES Annual Meeting

The first of a series of "Oscars" will be awarded next month in Washington, D.C., for "outstanding contributions to the letterpress printing industry."

The awards will be made during the 58th annual convention of the International Association of Electrotypes and Stereotypers in the Shoreham Hotel. Convention dates are Oct. 19-22.

Carl N. Becker, association president, has appointed a five-man committee to select the men to be honored for work in the letterpress field. Serving on the committee are Walter C. Dohm, New York; Elmer Schwartz and Clem Mawicke, Chicago; Walter C. Deye, Cincinnati; and C. H. McNellen, Toronto.

Guest speakers from the graphic arts field, open forums, and other industry discussions and activities are on the program being planned.

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NAPL Announces First National Trade Shop Meeting

Timed for the second day of National Association of Photo-Lithographers' 23rd annual convention Sept. 21-24 at Cleveland's Hotel Statler is what is heralded as the first nationwide get-together of trade platemaking shop representatives.

Co-sponsors who issued a joint invitation to their members and to unaffiliated firms are the Lithographic Engravers and Platemakers Association (East Coast), Midwest Litho Trade Association and Lithographic Negative and Platemakers Association of Southern California.

Hotel space has been set aside for sessions running through Thursday, Sept.

22, and giving platemakers an opportunity to discuss their problems on a national scale. The agenda calls for a round-table review of local as well as national problems, reports on new equipment and techniques, and planning for an industry-wide public relations program. During the midday recess a committee will draw up a program for future cooperation.

For further details, interested platemaking firms should communicate with Julian Ross, executive secretary, Lithographic Engravers and Platemakers Association, 220 West 42nd St., New York City.

Other NAPL convention features announced in addition to those mentioned in these columns last month include panel treatment of gearing production and sales, by Joseph F. Matlack, Edward Stern & Co., Inc., Stephen J. Smith, Kaufmann Press, Inc., and Joseph Cangalosi, National Publishing Co.

Roger Gray, Dupli-Print Services, Inc., will discuss finishing operation efficiency. John L. Hallstrom, Edward Stern & Co., Inc., is due to tell how to select, train and manage a sales force. Serving on a quality control panel, with gavelman Stanley R. Rinehart, printing division assistant manager, E. I. duPont de Nemours & Co., will be Edward B. Hayden, director of quality control and assistant secretary, Esterbrook Pen Co.; Phil Tobias, director of research, Edward Stern & Co., Inc., and Douglas F. Reilly, assistant treasurer, Buck Printing Co.

S. G. Hall, assistant manager of Eastman Kodak's graphic reproduction sales division, will present the company's motion picture, "Bradshaw's Billions." A tour of the Harris-Seybold plant is slated for the late afternoon of the 22nd.

Merger of Paasche, Cline Electric Announced Jointly by Presidents

Paasche Airbrush Co. has been merged with Cline Electric Manufacturing Co. in a move designed to expand the lines and increase sales of automatic air equipment used in the graphic arts and other industries. The merger of the two Chicago firms was announced jointly by Warren P. Scott, president of Cline, and J. A. Paasche, head of the Paasche company.

Paasche makes artists' airbrushes and anti-offset spray equipment, while Cline manufactures press drives and controls, reels, and pasters.

The only changes in executive positions were the appointment of Walter G. Earle as executive vice-president and Paul A. Benke as vice-president and assistant general manager of Paasche. The Paasche organization will be known as the Paasche Airbrush Co., Division of Cline Electric Manufacturing Co.

Officials of Miehle Printing Press & Mfg. Co., Chicago, check 20,000th Miehle Vertical built since press was introduced in 1923. This unit will be put on display at graphic arts events.

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BIG PRODUCTION
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FASTER
ON STRIKE WORK

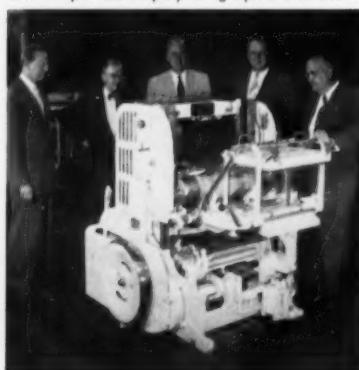
ONE OPERATOR CAN HANDLE 2 MACHINES

If it's big production you want, here's your answer . . . the new, improved N-D Combination Feeder-Perforator-Jogger assembly that sets you up to turn out really big volume F-A-S-T! The all-new striker mechanism is the most positive ever devised for a slot hole perforator, and allows a speed increase of MORE THAN 30% on strike work over any other N-D perforator ever built. And it's so simple, so COMPLETELY AUTOMATIC one operator can easily handle 2 such set-ups. The Perforator connected between the Feeder and the Jogger is the new precision 30", 36", 42" or 45" model. Produces 7,500 SHEETS PER HOUR on straight-run work, 17x22 sheet, with proportionate speeds on other sizes. Sheets delivered ready for packaging. It's great unit . . . a remarkable production builder. By all means, check into it.

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John S. Thompson, inventor and author on linecasting machinery, died July 8 at the age of 83

John Thompson, Inventor, Dies in California at 83

John Smith Thompson, inventor of the Thompson typecaster and author of many books about linecasting machinery, died suddenly July 8 in Palo Alto, Calif. He was 83.

Mr. Thompson and his wife had been residents of the Peninsula area since 1939. Recently, they had sold their Los Altos home and were living at the President Hotel in Palo Alto while preparing to move to Honolulu, when Thompson was stricken.

He was considered an authority on the Linotype and had written a book, "The Mechanism of the Linotype," which recently went into its 14th edition. He was also working on a book about Gutenberg and his inventions.

Mr. Thompson's invention of the typecaster was the forerunner of the modern Monotype.

He was a native of Racine, Wis. He began his printing career there at the age of 12.

Name Marquette Press Manager

Clifford L. Helbert was due to take over Sept. 1 as business manager of the Marquette University Press, Milwaukee. A member of the faculty of the Marquette College of Journalism for eight years, Mr. Helbert was superintendent of the Press from 1947 to 1951 and was assistant business manager at the time of his new appointment. In his new post, Mr. Helbert replaces Dean



Clifford Helbert

J. L. O'Sullivan, who had been business manager for 31 years. Mr. Helbert currently is serving as president of the Milwaukee-Racine Club of Printing House Craftsmen.

Philadelphia Museum School Offers Typography Course

The Philadelphia Museum School of Art now conducts a division of typographic design in cooperation with printing trades leaders. Heading the division are John Anderson, Lanston Monotype typographic consultant, and Edward Colker, a free-lance designer best known for his pharmaceutical direct mail pieces.

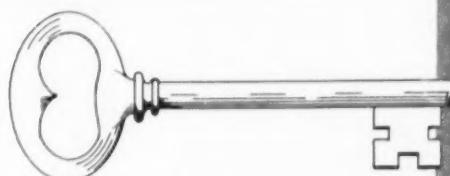
Mr. Anderson and Mr. Colker work with a graphic arts advisory committee in building the program for the division, which serves as a feeder for the school's advertising and editorial art departments. In classes beginning this September, stu-

dents will get typesetting and printing experience, as well as planned work sessions, plant tours, and talks by guest speakers on specific design projects.

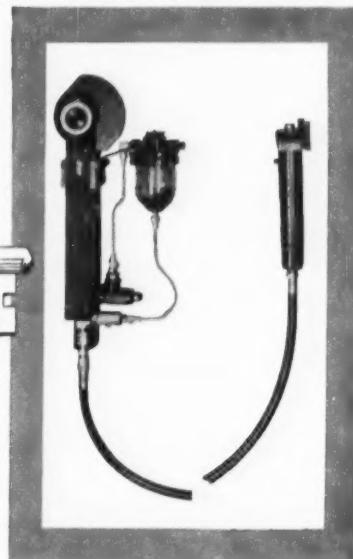
Newark Printers Choose Officers

Harry F. Murphy, who heads his own printing firm in Newark, N. J., has been chosen president of the Master Printers' Association of Newark & Vicinity, Inc. Serving as vice-president during the 1955-56 term will be Edward H. Yerg, Jr., of Yerg, Inc., Belleville. William J. O'Neal of International Press was elected secretary, and J. Fred Olsen of Olsen Press is treasurer.

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There is only a single hose and only two hose connections in the entire system. All parts of the Selectro-Matic Quadder, including the hydraulic unit, are outside the machine, immediately available for routine servicing.

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The School of Printing Management at Carnegie Institute of Technology has received from the Book Manufacturer's Institute \$14,576 to be used as a revolving fund for scholarship grants or loans to juniors and seniors each year.

The money, which will help students of good scholastic standing who need financial assistance, is a legacy left by Judge Alfred E. Ommen, who was general counsel for the Employing Bookbinders of America and other graphic arts groups.

Committeemen Donald C. Brock, Alfred Cahan and Robert H. Wessmann will serve as advisors in administrating the revolving scholarship fund.

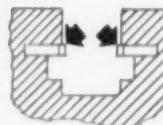


Howard Flint Ink Co. has transferred its Detroit manufacturing operations to this new plant located in Cleveland. It will produce all types of printing inks. The company also expanded its services to eastern customers recently when it moved into enlarged quarters in a new building in Paterson, N.J., housing offices and factory

WESEL HOOK
does the work of **3** ordinary
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Wesel Hooks and Racks withstand pressures to 2200 pounds. Hooks lock against racks and absorb all stresses that in other systems are applied to the parent metal itself. Hooks lock mechanically and will not budge until unlocked.



Racks are replaced on the press . . . easily . . . quickly.

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**Two Sets of New Officers
Appointed by Educators**

Samuel M. Burt, formerly executive secretary, is now managing director of the Education Council of the Graphic Arts Industry, Inc. He succeeded Bernard J. Taymans, who was appointed consultant to the Council.

Elmer G. Voigt, Western Printing & Lithographing Co., Racine, Wis., was re-elected president. Serving with him are as vice-presidents are Ralph D. Cole, Consolidated Lithographing Corp., Long Island, N.Y., George S. Dively, Harris-Seybold Co., and Leslie C. Shomo, National Publishing Co., Washington, D.C.

Byron G. Culver, Rochester Institute of Technology, continues as secretary. James W. Coultrap, Miehle Printing Press & Mfg. Co., is the new treasurer. Harris-Seybold's Harry A. Porter is director of membership.

International Graphic Arts Education Association's new president is Otis H. Chidester, who heads the Tucson (Ariz.) Senior High School printing department. Former secretary Charles E. Kennedy, Southern School of Printing, Nashville, Tenn., was named vice-president. Following him as treasurer is Harold C. Hill, Durfee Intermediate School, Detroit. Vincent C. Coyne, Middlesex County Vocational and Technical School, New Brunswick, N.J., continues as treasurer. Mr. Burt was re-elected executive secretary.

Wolf Leads Chicago Employers

The Franklin Association of Chicago, union employers' group, has re-elected Henry J. Wolf as president for the 1955-56 term. Mr. Wolf is president of Service Typographers, Inc. Also returned to office was vice-president Joseph L. Strauss, Jr., president of Hillson & Etten Co. Harold R. White, vice-president and treasurer of Manz Corp., is serving his first term as Franklin Association treasurer. Secretary and general manager of the group is George M. Houlihan.

Chicago Litho Institute Names Oehme Director

Frank F. Oehme, for the past three years Midwest representative for Printing Developments, Inc., is the new director of the Chicago Lithographic Institute, 1800 S. Prairie Ave., Chicago 16. He took office July 1. James K. Martin, research chemist on the Lithographic Technical Foundation's Chicago staff, has been named assistant director.

The Institute, with 15 courses for junior executives and salesmen, for journeymen, and for craft apprentices and journeymen for related training, was scheduled to resume classes Sept. 12 with an estimated enrollment of more than 100.

Mr. Oehme began his career in the offset pressroom of R. R. Donnelley and Sons Co., Chicago, in 1936. He later became a journeyman pressman and a pressroom foreman. Then he sold ink for the A. E. Handschy Company and later became a partner in the Express Arrow Printing Company. During World War II, he spent four years in topographic units, including overseas duty in the South Pacific. After the war, he was a press instructor in the Chicago Lithographic Institute.

The new CLI director is a member of Amalgamated Lithographers of America, Chicago Lithographers Club, Printers Supplymen's Guild of Chicago, and was chairman of the radio and TV publicity committee for Chicago's 1955 Printing Week.

Mr. Martin's new duties will be to act as technical adviser to all instructors and to supervise the production of audio-visuals as a teaching aid.

Blanchard Press Buys Interest In New England Printing Firm

Substantial interests in Rumford Printing Co. of Concord, N. H., have been acquired by Francis Ehrenberg, Blanchard Press, New York City, and its associates. Mr. Ehrenberg, who heads Blanchard Press, and the Rumford president, J. Richard Jackman, said that the two companies continue to function independently while cooperating in the fields of production and sales for their mutual benefit.

Mr. Ehrenberg, now chairman of the Rumford board, explained that Blanchard needed more printing facilities to handle its expanding volume.

Blanchard is a 70-year-old commercial and publication printing house. Rumford, established 80 years ago, produces commercial printing, catalogs and general publications.

Rumford officers serving with Mr. Jackman are vice-presidents Fred W.



Frank F. Oehme

Davis, Warren H. Green and Clarence Geiger, treasurer and clerk Herbert E. Kimball.

Virginia Gazette Printing Office To Be Rebuilt at Williamsburg

Colonial Williamsburg plans to reconstruct the office and shop where William Parks set up the *Virginia Gazette* 225 years ago. His newspaper was one of the earliest published in this country, and the first to appear in the Virginia Colony.

The reconstruction will be done on the original site, which is near Colonial Williamsburg's present old-time Printing Office. The replica of the place where William Parks worked will be dedicated to

the principle of the free press, which his newspaper fought for along with freedom of speech and religion.

In 1754 the *Virginia Gazette* printed George Washington's first published work, a journal telling the story of his expedition to the then disputed Ohio Valley territory.

Production Advisory Firm Expands

William E. Beck & Associates, a production engineering firm serving the printing industry, announced recently an expansion of its advisory services. The firm, which maintains offices at 2260 Leeland Ave., Chicago 25, offers consultant service on plant modernization plans and on production, cost, and labor problems.

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SNAP-SET

The miracle ink. Dries instantly on paper. Stays open on press.

Flintglo

High gloss on coated papers, plus perfect press performance.

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A happy medium between Snap-set and Flintglo. Quick drying semi-gloss.

All three grades ready for immediate shipment in your choice of black and all colors.

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Silk Screen Printers Aiding 'Better Schools' Promotion

A public service project, started by its international vice-president, is being promoted by the Screen Process Printing Association, International. The SPPA officer, Ralph Karsten, president of Screen-Flock Industries, Inc., Chicago, first produced 5,000 bumper strips promoting the Better Schools program in collaboration with the Chicago office of the Advertising Council and the Citizens Commission for Public Schools.

Later, samples of the two bumper strips, printed in fluorescent colors and carrying "Better Schools" mottoes, were

sent to presidents of SPPA's 27 chapters throughout the country. The officers have been urged to promote the project on a local basis, either alone or in cooperation with other local service groups that are interested in education progress.

Paper Maker and Convertor Announce Plans to Merge

Kimberly-Clark Corp. and International Cellucotton Products Co. shareholders were due to vote last month on a merger plan. Under the plan, International would be liquidated and Kimberly-Clark would carry on the paper products manufacturing activities of both companies.

"THE SAW WITH THE BALL BEARING TABLE"

ALSO 2 OTHER TRIM-O-SAWS;
THE MERCURY
AND THE BEN
FRANKLIN

Hammond Machinery Builders INC.

1616 Douglas Avenue

Kalamazoo, Michigan

Former Craftsmen's Head, Russell J. Hogan, Dies

Russell J. Hogan, a past president of the International Association of Printing House Craftsmen, died Aug. 4 at the age of 51. An authority on letterpress management and production, he was named two years ago as a vice-president of Hughes Corp., magazine and publication printing firm. Serving in the New York office, he had charge of the equipment program for all the Hughes plants. Before joining Hughes in 1950, Mr. Hogan had been with Condé Nast, Wickersham Press, Blanchard Press, and Wilson H. Lee Co.

Mr. Hogan was elected president of the International Craftsmen's organization in 1949. Previously, he had served two terms as president of the New York City Craftsmen's club and had handled educational programs for that group.

Mr. Hogan was a trade school instructor, conducted a clinic for the Navigators, spoke at Printing Week technical sessions, and wrote many technical articles for the trade press.

Two Named by Kingsport Press To Become Vice-Presidents

Kingsport Press, Inc., Kingsport, Tenn., has two new vice-presidents. Henry B. Roberts was formerly vice-president and a director of Charles Scribner's Sons, New York City. Harold E. Howden has been associated with Kingsport since 1927.

Mr. Roberts joined Scribner Press in 1936 after graduating from Princeton University. In 1940 he was transferred to the parent company's design and production department. From 1942 to 1945 he served as a Navy lieutenant aboard the aircraft carrier "Chenango" in the South Pacific. He returned to Scribner's as production manager and later became assistant manager and manager of Scribner Press.



Henry B. Roberts



Harold E. Howden

Mr. Howden first served Kingsport Press as a clerk in the planning department. He became head of that department in 1935, production manager in 1947, a director in 1950, and assistant secretary two years ago.

Homer J. Buckley Honored By Mail Ad Association

Awards and elections highlighted the 34th annual meeting of Mail Advertising Service Association, International, last month in Los Angeles. The highest honor in direct mail advertising, the Miles Kimball Award, went to Homer J. Buckley, pioneer Chicago adman who has served more than 60 years in the advertising field, most of it in direct mail work.

Other members of the association also shared awards. The John Howie Wright Cup for the best advertising program promoting a direct mail concern was awarded to Curtin & Pease, Inc., Toledo. Cleveland (O.) Letter Service won the lettershop advertising exchange plaque, and the offset exchange plaque went to Crawford Letter Co., Akron, for the second consecutive year.

D. W. Hacker, president of the D. W. Hacker Co., Detroit direct mail and sales promotion firm, was reelected president of MASA during the annual business session. Mr. Hacker was active in organizing the MASA Detroit chapter, which he served as president for five years.

Culver Wins Friedman Medal

Byron G. Culver, who heads the department of Printing at Rochester Institute of Technology, is this year's recipient of the Harry J. Friedman Memorial Awards for distinguished service to graphic arts education causes.

William H. Friedman, Carey Press Corp. president, presented the medal at the New York School of Printing vocational high school department graduation exercises. The citation hailed Mr. Culver for his leadership in graphic arts education and his part in developing the Rochester Institute of Technology.

RIT Chooses Warren L. Rhodes To Head Research Department

Warren L. Rhodes has been named to head the Graphic Arts Research Department at Rochester (N. Y.) Institute of Technology. Mr. Rhodes, who has been engaged in experimental work at RIT since 1951, will take over his new duties this month. He recently returned from Europe, where he represented the school at two international conferences.

The new department head replaces Virgil P. Barta, who with his administrative assistant, Herbert Morrow, Jr., resigned to enter business on the West Coast.



D. W. Hacker



Byron G. Culver

Eastern Seaboard Conference Plans '56 Bermuda Cruise

"All aboard" will be the get-away call for registrants on their way to the 1956 Eastern Seaboard Conference of the Graphic Arts Industry. They're lining up this early for a five-day luxury liner cruise to Bermuda. Sessions will be held aboard the sea-breezed ship.

Stateroom rates start at \$138 per person. Graphic Arts Association of Washington, D. C. reported last month more than 50 reservations for the May 26-31 cruise. Sailing with these graphic artisans will be others from Baltimore, Philadelphia, Wilmington, Del., New York City and other Eastern Seaboard cities.

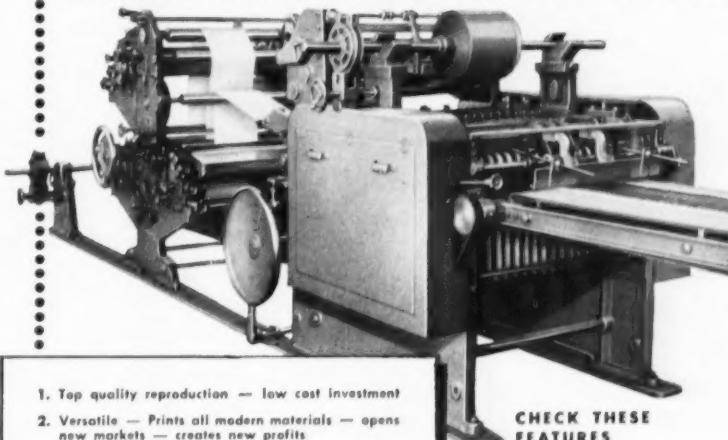
Safety Council Publishes Guide To Safety Training Material

The National Safety Council recently issued its 1955 "Occupational Safety Services Guide," a complete catalog of the various accident prevention aids available from the Council.

Included are a list of periodicals and newsletters and a complete library of technical and administrative publications covering all phases of on-the-job accident prevention. A full line of posters, films, and booklets also is described.

Individual copies of the publication, Service Guide 2.1, may be obtained without cost by writing the National Safety Council, 425 N. Michigan Ave., Chicago.

10 REASONS WHY — Hudson-Sharp's COMMERCIAL FLEXOGRAPHIC PRESS is your best bet for *Increased Volume...New Sales*



1. Top quality reproduction — low cost investment
2. Versatile — Prints all modern materials — opens new markets — creates new profits
3. Produces single forms, including carbon sheet attachment, in "once-thru" operation
4. Prints one to six colors — also reverse printing
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8. Less ink consumption — less room required for plate storage
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10. Saves man-hours and production time — Write for complete machine details and description

CHECK THESE FEATURES

- ✓ Interchangeable cylinder sizes
- ✓ 30" press prints all basic sizes (8½ x 11, 5 x 9, 9 x 12, 19 x 24, 19 x 28 etc.)
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- ✓ Print repeats from 8½ to 30"
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- ✓ ANILOX inking method
- ✓ Numerous special attachments available

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In addition to paper and film processing machines and printing presses H-S produces the versatile, high speed CAMP-BELL Wrapper. Get complete details today.

Prints two sides at one time!

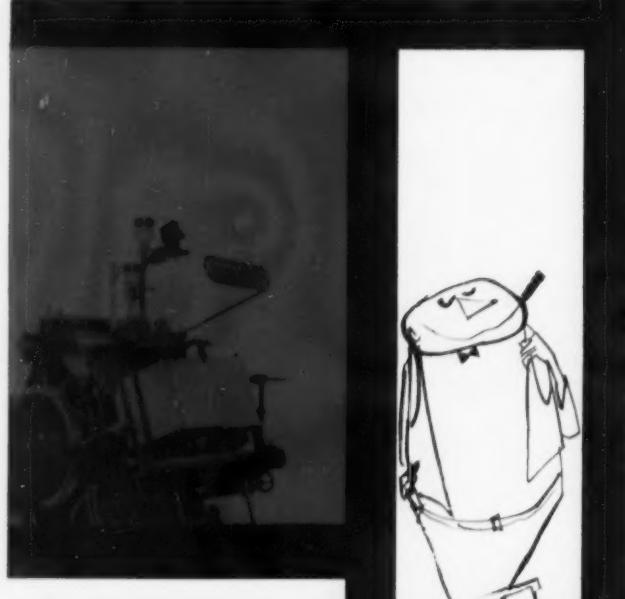


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San Francisco 3, California; Seattle, Washington

How to Handle Flexographic Inks

(Concluded from page 59)

of alcohol for every 15 gallons of ink, the saving of solvent represents a substantial reduction of ink cost.

Attempting to match colors on the press by untrained personnel is a costly practice that usually results in serious waste of ink and production time. Unless careful records are kept of each color added, only pure luck would provide for the preparation of exactly the right amount of ink to do the job. This problem, along with the delay and waste involved when special short-run color matches are ordered and only partially used, can be eliminated if a little time is spent in training a color matcher. The only requirements for such an individual are normal intelligence and color perception, neatness and desire to apply himself to the task.

The color perception of this person can be checked by any eye specialist who possesses Dvorine Color Perception Charts. If necessary, your ink maker can supply the charts and assist in the tests. The apprentice color matcher can then be trained by your ink supplier to use approximately 15 different colors to match practically every hue desired.

The training program would include color matching, ink testing, calculation of ink required to print any job, and expansion of small scale batches into exactly the required amount of ink to complete the job. He would also be trained in quality control procedures for all allied products used in the converting field, such as films, papers, foils, glues, etc. Such a program would result in large savings to any converter through reduced waste of both ink and production time as well as improved quality of the finished product.

Such an individual would be in a position to operate the quality control program of your company, saving time and money by assuring that all materials are acceptable before they reach the press, rather than afterward. Even if such a step is not possible at the present time in your circumstances, a considerable amount of money can be saved by checking the color of all inks before they are put into the fountain.

Checking color can be done by making a draw-down of the ink on the stock to be printed. A three-inch scraping spatula whose edge has been smoothed and rounded with #00 emery cloth is sufficient for paper work, but a #3 coating rod should be used for foils and films. This latter item can be purchased from the R. D. Specialty Co., Box 397, Webster, New York.

This procedure saves ink and lost time that result when improper colors are put into the fountain and then must be re-

moved. The loss of ink in fountain wash alone is enough to make this procedure worthwhile.

After the run is finished, thin and unthinned ink should be stored in separate containers and the lids securely closed. It is wise to scrape down the sides of the containers to prevent ink from clinging to the sidewalls and drying into hard particles which may fall into the fluid ink, possibly causing damage to plates and cylinders. Labelled draw-downs should be

pasted to the sides of all open cans so that the ink may be quickly identified.

All solvent which has been used to wash the press and fountains should be saved because it can be reused to perform the initial rinse of subsequent press washes. Store these wash solvents in several five-gallon buckets, segregating washes from whites, yellows and reds from the darker colors. If the wash solvent is allowed to stand, pigment will fall to the bottom and the pigment-free solvent will perform an excellent job in rinsing the press. The use of 10 per cent additional fresh solvent should be sufficient to clean the press completely.

200 American Groups to Observe Ben Franklin's 250th Birthday

Celebration of the 250th anniversary of Benjamin Franklin's birth will be a world-wide event with 40 nations participating in programs running through the year 1956.

Theme of special affairs starting on January 17, Franklin's birthday, is a quote from his writings—"We may make these times better, if we better ourselves."

Some 200 American organizations are planning to honor Franklin as a statesman, scientist, inventor, printer, author, philosopher and public servant. Clarence L. Jordan retired as executive vice-president of N. W. Ayer & Son to serve as full-time international and national chairman of the celebration. The Franklin Institute has set up national headquarters at Benjamin Franklin Parkway and Twentieth St. in Philadelphia. The British Society for International Understanding is functioning at Benjamin Franklin House, 36 Craven St., London.

Anthony Drexel Duke is chairman of the New York committee, whose secretary is Herman Jaffe, printer and graphic arts consultant who heads the New York Advertising Club Franklin Committee.

Mr. Jaffe was a Fourth of July speaker at the Conference on Printing Education staged by the International Graphic Arts Education Association at the Carnegie Institute of Technology in Pittsburgh.

"We are inclined to remember Franklin primarily as a great printer and publisher, and a star salesman," he said. "He made a success of printing because he was a business man and a superb salesman who knew how to sell his services. He never stopped selling even after he retired from his craft."

Mr. Jaffe recalled that Franklin in his later years combined statesmanship with salesmanship to secure from France loans and gifts that were major factors in strengthening the financial foundation of the United States.

Franklin's knowing "how to tell and when to sell" prompted Mr. Jaffe to stress

the need for impressing upon students "the supreme importance of creative selling in making a successful printing career. Courses in printing techniques are basic, but fundamental education should be provided to inject ideas into printing and thus make it less competitive, more creative, more profitable to salesmen and buyers."

Mr. Jaffe then proposed that IGAEA name a committee to explore the possibility of developing "a scientific selling course in the field of graphic arts." Such a course, he said, "would elevate the selling of printing to a professional status. GAC, denoting Graphic Arts Consultant, could become a degree which every printing salesman would be glad to have."

The speaker had in mind a combined practical and scientific course which would enable the Council to award a degree and diploma to the ambitious graphic arts student salesman. He envisioned graduates entering a selling field "equipped with scientific training and knowledge that would enable them to earn greater incomes. With a selected staff of practical educators, we could develop a selling course and manuals that would score tremendous results. We owe it to the future leaders of our craft to show them the way to scientific professional selling of their product."

Donnelley Sponsoring Poster Show

An exhibit of 130 contemporary European posters currently is on view at the Lakeside Press galleries of R. R. Donnelley & Sons Co., Chicago printing firm. The show, which will continue through September, features work of some of the most prominent poster artists on the Continent. Many examples of poster art applied to product sales are included. Although lithography predominates as the method of reproduction, there also are examples of silk screen and linoleum block printing that produce effective results in powerful poster design.

heritage of Science

A printer and an attorney were among the first Americans to encourage scientific methods in farming. Both Benjamin Franklin and Thomas Jefferson turned their ingenious minds to improvements in agricultural methods. These two men, who worked together in shaping the Declaration of Independence, saw that scientific data and technology were vital to the future expansion of the nation's farm production.

The heritage of scientific research is a continuous factor in the advancement of farming and every other American productive enterprise. In modern papermaking, for example, scientific knowledge is the foundation of progress. The laboratories of West Virginia Pulp and Paper Company are constantly engaged in technological research and development studies which involve chemistry, engineering, physics and many related sciences.

Much of this modern research effort is directed to the practical paper requirements of printers who employ different techniques under widely varying pressroom conditions. When combined with the know-how of experienced craftsmen who have been making paper for decades, these laboratory achievements contribute much to the superior printing qualities of Westvaco fine papers.

This is one of the reasons why printers and advertisers can depend on Westvaco fine papers to perform with distinction in letterpress, offset and gravure methods.

The application of printed ideas to fine papers is dramatically presented in Westvaco *Inspirations for Printers*, Number 201. This free publication provides factual evidence of how successful advertisers are using graphic salesmanship to best advantage. You can get this issue by phoning or writing to your nearest Westvaco distributor, or to any Company address listed on this page.

Cover Artist

John P. Wheat was born in New York City in 1920, and was reared in Connecticut. He studied at the Yale School of Fine Arts and has specialized in winter scenes, back country landscapes, old barns and farmhouses. His work has won many awards, among them the Julius Halgarten Prize in the National Academy of Design in 1949 and 1952. For three years he instructed in painting, drawing and composition at the Whitney School of Art, and now teaches at the Silvermine Guild of Artists, Summer Watercolor Classes.

West Virginia Pulp and Paper Company



230 Park Avenue, New York 17
55 East Wacker Drive, Chicago 1
605 Market Street, San Francisco 5



The Mellow Valley, by John P. Wheat. From the Grand Central Art Galleries, Inc., New York

Westvaco inspirations for printers - 201

IPEX Visitors See New Equipment

(Concluded from page 90)

to length to be delivered as two 16-page signatures. This press prints from rubber plates or stereos at speeds of from 8,000 to 10,000 sheets per hour.

An attention-getting German letterpress machine was the Rex III shown by Koenig & Bauer. It incorporated a newly-developed carriage drive with accelerated return movement which is said to increase hourly output by 25 per cent. Claimed output is up to 3,600 sheets per hour. The PAX sheet-fed letterpress rotary machine, made by the same firm, is claimed to be the only one of its kind which will enable printers to compete favorably with offset and rotogravure printers in runs from 20,000 copies upward.

The Goebel Vari-Forma letterpress rotary attracted attention because its units can be arranged for letterpress and hot carbon printing, for numbering, hole punching, length and cross perforation, carbon interleaving, zig-zag folding, reeling and sheeting. The Vari-Forma can be used to produce 70 different lengths of form without changing cylinders.

Offset presses at IPEX included the new-design Mann Master two-color rotary offset press and the Mann Junior Master, an advance on the Mann company's Junior presses. Crabtree was another English maker well represented with offset presses, embodying a dual action automatic and continuous loading paper feeder. A two-unit metal decorating offset press also attracted attention.

Aniline printing presses included German machines, such as those shown by Windmöller & Holscher which print up to six colors. The Zenith rotary aniline press, made by Gartemann & Hollmann, has a working width of 33½ inches and permits four-color printing, using normal or pigmented inks. Offering speeds up to 66 feet per minute, the Zenith machine will print all kinds of paper and film.

Two new conveyors, both English, were on exhibit. The S.A.P. company's Selector-stack plate conveyor is an entirely new overhead-type apparatus which not only carries semicircular stereos from foundry to pressroom but also delivers them automatically to any desired point in the press room and stacks them on end with approximately three-inch spacing. Up to six delivery stations can be provided in the one conveyor and the overhead run is not limited to a straight path, but can also be arranged to travel around corners and climb inclines up to 7½ degrees.

The second conveyor was shown by Daverio Ltd., and is a newspaper conveying plant to be used between press and publishing departments. It does this without smearing or creasing, and operates without wires, tapes or strings. Publications of any size are gripped only on their unprinted margin spaces.

Special-purpose machines were so wide in scope and were represented in such large numbers that they cannot be listed here in detail.

The Swedish-made Solna gatherer, capable of collecting up to 8,000 books per

hour, automatically ejects faulty copies and can be connected to many different types of stitchers.

The German Liebe high speed, rotary slitting, bending, creasing, and scoring machine featured an automatic hopper feeder. It has a working width of 53 inches.

The Olympia rotary bending, slitting and slotting machine, also from Germany, produces container blanks up to three millimeters thick, all operations being carried in one run.

An Italian gathering machine produced by S.I.M.A.L., Milan, is built in unit construction, each section having three gathering stations; up to eight units may be joined, giving a total of 24 stations.

A folding machine, the Tenax SI, made by Bruno Pahlitzsch, Berlin, claims outputs of between 7,000 and 8,000 pieces per hour. Operation is fully automatic.

The Monotype Corporation launched a new multi-head stitcher which can be fitted with two or three heads.

Finally, here's a quick look at some European electronics applications, apart from the engravers, reviewed earlier.

The English Crosfield company exhibited Idotron, a photo-electric device to monitor the density of ink deposited on the paper by a printing press. Color density is registered by means of a scanner, and controls are set for each color to indicate any deviation.

The French Chromameter employs a set of color filters together with a photoelectric cell, a lamp and a meter for color measurement which is maintained within one per cent.

The Crosfield company's Webatron maintains control of register with rapidly varying errors and at web speeds corresponding to 2,000 operations per minute. This controller consists of a scanning head and control box.

New York Sales Guild Announces Design Competition for Emblem

The Printers Supply Salesmen's Guild of New York has announced a contest for the design of a new organization emblem.

Guild officials decided that the old emblem (left) is outdated. Open to designers and artists everywhere, the contest offers prizes of \$25, \$10, and \$5 for the three top-ranking designs chosen by the judges.

Entries will be judged by a panel consisting of chairman Myron Jonas, public relations chairman of the Guild; Ralph Specce, president of Howard O. Bullard, Inc.; and Roy Sandvik, sales manager of Vandercook & Sons and president of the Guild.

Full information about the contest, which closes Oct. 15, can be obtained by writing Mr. Jonas at the Myron Jonas Co., 154 Nassau St., New York 38.



Electronics have also been applied in England to paper cutters, to allow repeat cutting of predetermined steps of varying sizes. The Soag Company exhibited a 52-inch cutter equipped with electronic auto-spacer bar facilities and worm gear drive that is operated through an electromagnetic clutch.

Witton-James Ltd., an English company, introduced a new form of electronic control for joining reels of paper on a newspaper press.

Dry Electrostatic Process Reduces Coating Problems

An electrostatic process for coating paper has been developed at Battelle Institute, Columbus, Ohio, in research conducted for the Bergstrom Paper Company, Neenah, Wis. The new process, completely dry, eliminates problems resulting from paper wetting in conventional coating systems.

A large variety of coating materials can be used, and several types of finishes are possible.

In the Bergstrom process, an electrically charged dust cloud of pigment and heat-sensitive resinous binder is driven against a moving belt of paper by an electrostatic field. The coating is then fixed by the application of heat, which permanently fuses the resinous binder and pigment to the paper.

In cost, the Bergstrom coating process compares favorably with conventional methods. Although it is particularly suited for small-job work and specialty coatings, the versatility of the process enables it to be used for producing many of the better known types of coated papers.

Coatings from 30 to 20 pounds have been deposited on webs moving at rates up to 100 feet per minute. Web speed probably will be limited only by the rate at which the electrical charge can leak off the particles deposited on the web.

In the course of the work done at Battelle, over 700 different coating formulations were evaluated.

One or both sides of the paper web may be coated in this process. Mica, flock, and metallic pigment are a few of the applicable specialty coatings. Either matte or glossy finishes are possible.

Death of Walter Huxley Ends Long Career in Typography

Walter Huxley, who with Franz C. Hess founded Huxley House, advertising typography firm in New York City, died on July 31.

Born in New York 64 years ago, Mr. Huxley served his apprenticeship in composing rooms, then went to Chicago, where he studied under Ernest Detterer and worked with designer Oswald Cooper. He was associated with John Henry Nash in San Francisco for several years before he returned to New York. There he served in a number of plants and then joined the American Type Founders type design department. For many years Mr. Huxley represented the Advertising Typographers of America on the National Board on Printing Type Faces.

Morris, Trade Executive, Joins New York Company

Charles V. Morris, widely known paper trade, advertising and marketing executive, is now administrative assistant to

Harry E. Gould, president of Reinhold-Gould, Inc. and Aldine Paper Co., New York City.

Mr. Morris was a 1954-55 member of the board of governors of the International Association of Printing House Craftsmen and was chairman of its public relations commission.

He also heads the New York Craftsmen's Club Printing Week committee and serves on its test and research committee. The Navigators of New York City proclaimed him Man of the Year 1954 in recognition of his many after-hours contributions to the welfare of the graphic arts.

He has served as chairman of the American Institute of Graphic Arts Printing for Commerce Clinic, and of the Circles of Information staged at Direct Mail Advertising Association conventions. He is a member of the New York Printing Week task committee and the New York Employing Printers Association public relations committee.

S&V Acquires Carmichael Ink

Announcement was made early in August that Carmichael Printing Ink Co., Atlanta, Ga., has been acquired by Sinclair & Valentine Co. S&V president M. J. Leckey said his firm plans to build a new ink plant in Atlanta, and Carmichael activities will be transferred there when the building is ready. Meanwhile, Carmichael operations are continuing, and all key employees are being retained under S&V ownership.

At opening of new plant of W. M. Brown & Son, Richmond, Va., color printers, W. M. Brown, Jr. (second from left), president, accepted the key from Leonard Blackburn, architect. Other Brown officials are (from left) D. M. Deringer, R. A. Waymack, Andrew Deprcynski, and L. W. Hollis.



Missouri School of Journalism Adds Composing Room Courses

The School of Journalism of the University of Missouri, Columbia, Mo., will inaugurate a new course this fall, Applied Composing Room Practice, designed to round out the journalism student's knowledge of the mechanical and business phases of producing a newspaper.

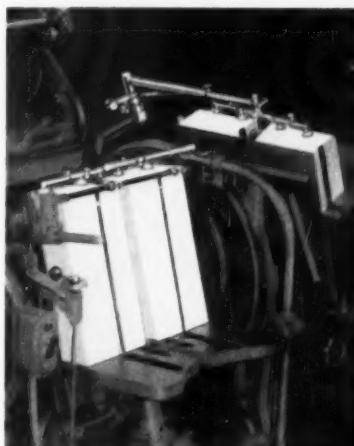
The new course will be a supplement to the regular journalism curriculum, but will not carry credit toward a degree.

The course will be supervised by Dr. Paul L. Fisher, associate professor of journalism and director of the Linotype School, with laboratory work done in that

technical department, which the School of Journalism administers. Dr. Fisher will be assisted by Thomas H. Bell, instructor in the Linotype curriculum.

Greeting Card Publishers to Meet

The National Association of Greeting Card Publishers is staging its 14th annual convention and second New Idea Exhibit September 21 and 22 at Hotel Roosevelt, New York City. Nearly all of last year's exhibitors are due to display equipment, materials and services as tools for an industry which has some 400 producers whose retail volume this year is expected to exceed \$300 million.

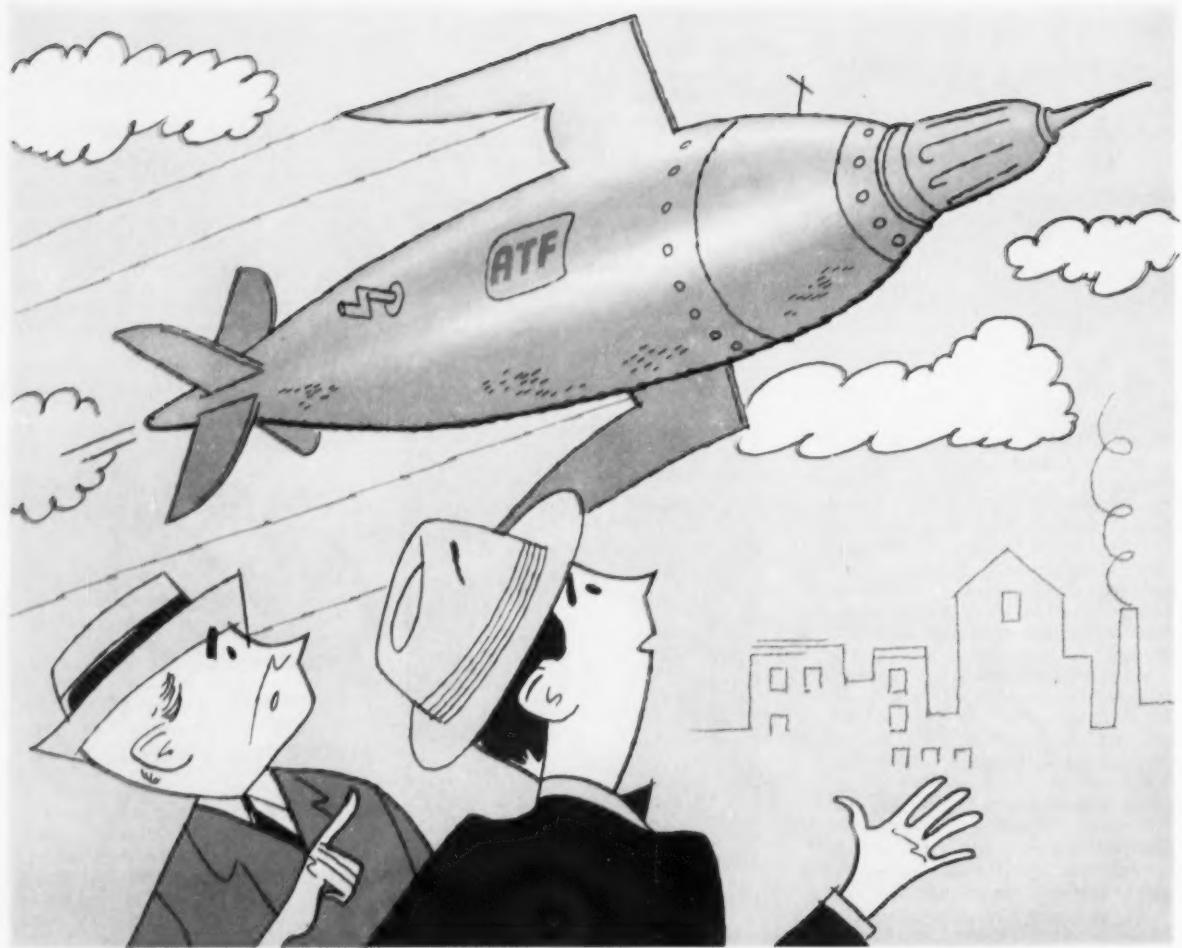


THE C & P NEW
Craftsman
WITH SIDE DELIVERY
10 X 15 12 X 18
FEEDS TWO-UP
TO REGISTER

NEW SIDE DELIVERY
14-INCH CAPACITY, both feed and delivery
PRINTS ONION SKIN TO 12-PLY BOARD
REGISTERS TO LEFT OR RIGHT
DUAL IMPRESSION CONTROLS
INCREASED SPEED—10 x 15 up to 4500
12 x 18 up to 4000
EXTRA LARGE SHEET SIZE
SPEEDY MAKERADY
TIME PROVED INK DISTRIBUTION
FOUR FORM ROLLERS—TWO VIBRATORS
HAND FEEDING PRACTICABLE

THE NEW
Craftsman
has over 100 detailed refinements in operation and construction features. Write us for descriptive literature.

THE
CHANDLER & PRICE
COMPANY
6000 CARNEGIE AVE. • CLEVELAND 3, OHIO
Builders of Printing Machinery for
Nearly Three Quarters of a Century



"Must be that new delivery service on ATF TYPE"



Special delivery by rocket may be stretching a point, but it gives you an idea of the speedy service ATF's new Type program offers printers.

We've set up new authorized Type Dealerships in principal cities across the country to make sure you get the *ATF type* you want—when you want it.

These new ATF type dealers are leading supply houses in each area. Their organizations service all printers, typographers and other type users in their territories. They stock an extensive line of expertly designed, precision-cast ATF Foundry Type—with sufficient quantities of popular fonts and sizes to meet all your day-to-day requirements.

Result? You select the proper face for each job with full confidence in the ATF type's durability, uniformity, accuracy and availability. Write your nearest ATF Type dealer for the latest up-to-date ATF catalogs of 173 type faces and 1,246 ornaments and type accessories.

T.4.3

LOOK FOR THIS SIGN

Type faces shown are: Towery, Caslon, Franklin Wide.



Here's your direct line to fast type service

Authorized ATF Type Dealers

EASTERN REGION

BALTIMORE

George R. Keller, Inc.

BOSTON

Wild and Stevens, Inc.

BUFFALO

Buffalo Printers Supply Company

NEW YORK

New York ATF Type Distributors, Inc.

NEWARK

Globe Printers Supply, Inc.

PHILADELPHIA

Foster ATF Type Sales Company

PITTSBURGH

U. S. Printing Supply Company

SYRACUSE

The Alling & Cory Company

WASHINGTON

George R. Keller, Inc.

SOUTHERN REGION

ATLANTA

Southeastern Printers Supply Company

BIRMINGHAM

Dixie Type and Supply Company

CHARLOTTE

George R. Keller Company

DALLAS

Robert W. Grubbe Company

JACKSON

Standard Mot Service

LITTLE ROCK

Roach Printers' Supply Company

MIAMI

Printing and Offset Supply

SAN ANTONIO

Texas Type Foundry

MIDWESTERN REGION

CINCINNATI

Cincinnati ATF Type Sales, Inc.

CLEVELAND

Cleveland ATF Type Sales Company

DES MOINES

Capitol Printing Ink Company

DETROIT

Turner Printing Machinery, Inc.

GRAND RAPIDS

The Central Trade Plant of Grand Rapids

INDIANAPOLIS

Modern Photo Offset Supply, Inc.

KANSAS CITY

Western Typesetting Company, Inc.

MILWAUKEE

Milwaukee Printers Roller Company

MINNEAPOLIS

Perfection Type, Inc.

ST. LOUIS

Warwick Typographers, Inc.

ROCKY MOUNTAIN REGION

A. E. HEINSOHN Printing Machinery & Supplies

Offices in: Denver, Phoenix, Salt Lake City

PACIFIC REGION

LOS ANGELES

The Steward Company

**Look for
this sign**

Type faces shown are:
Rodoni Bold; Franklin
Wide; Spartan Med., Heavy, Black, Black Condensed



Public Printer Recommends Closing of Three Plants

Public Printer Raymond Blattenberger has recommended that Government printing plants in Denver, Seattle and San Francisco be closed and that the plants in Chicago and New York be continued.

His recommendation to the Joint Committee on Printing said that Denver, Seattle and San Francisco have ample commercial facilities to meet the printing needs of government agencies. He found that Denver plant monthly volume for the first three quarters of fiscal 1955 was \$13,000. Seattle monthly volume was \$9,000, San Francisco \$8,000, with its equipment in use only 40 per cent of available time.

In addition to economic reasons for his recommendation that the three field offices be closed, said the Public Printer, their closing "would appear to be in keeping with the spirit of the Bureau of the Budget bulletin stating the policy of having the government withdraw from any commercial activity which can be procured through ordinary business channels."

Mr. Blattenberger surveyed the field offices in response to a request from the Subcommittee on Legislative Appropriations of the House of Representatives Committee on Appropriations.

*Never Underestimate the
Power of the Pressroom!*



"'3M'...the finest offset BRAND plates we've used!"

says Bennie Grier, Foote & Davies, Inc., Atlanta, Georgia.

As an experienced offset pressman, Bennie Grier states, "The '3M' Plate is the finest of the many I have tried and this includes everything from zincs to the other pre-sensitized plates. '3M' Plates can't be beat for quality work. Another thing," he says, "I know I can count on them to give me trouble-free operation on the press." The "trouble-free" operation Bennie speaks of is an inherent quality in the satin-smooth, grainless surface of '3M' Brand Aluminum Plates. '3M' Plates don't oxidize, tone or scum during short press stops. And, accidental kinks can't harm '3M' Photo Offset Plates . . . simply pull these high-tensile-strength plates up snug on the press and kinks come out smoothly.



SEPTEMBER

Second Printing, Paper & Allied Trades Exhibition (Tenth International Fair of Ghent), Palais des Floraies, Ghent, Belgium, Sept. 10-25.

Direct Mail Advertising Assn., annual convention, Morrison Hotel, Chicago, Sept. 12-14.

Packaging Machinery Manufacturers' Institute, annual convention, the Homestead, Hot Springs, Va., Sept. 15-18.

National Paper Trade Assn., fall convention and exhibition, Conrad Hilton Hotel, Chicago, Sept. 19-21.

National Assn. of Greeting Card Manufacturers, annual convention, Roosevelt Hotel, New York, Sept. 21-22.

National Assn. of Photo Lithographers, annual convention, Hotel Statler, Cleveland, Sept. 21-24.

Canadian Lithographers' Assn., annual convention, Montebello, P. Q., Sept. 25-28.

OCTOBER

American Photogravurers' Assn., annual convention, Waldorf-Astoria, New York, Oct. 9-12.

National Metal Decorators' Assn., annual convention, Chalfonte-Haddon Hall Hotel, Atlantic City, Oct. 10-12.

Canadian Graphic Arts Assn., annual convention, Chateau Frontenac, Quebec City, Oct. 13-15.

Book Manufacturers' Institute, annual conference, The Greenbrier, White Sulphur Springs, W. Va., Oct. 13-15.

Printing Industry of America, annual convention, Chalfonte-Haddon Hall Hotel, Atlantic City, Oct. 13-20.

National Printing Equipment Assn., annual convention, Chalfonte-Haddon Hall Hotel, Atlantic City, Oct. 13-20.

National Safety Council (including Printing & Publishing Section), annual conference, Conrad Hilton Hotel, Chicago, Oct. 17-21.

International Assn. of Electrotypers & Stereotypers, annual convention, Shoreham Hotel, Washington, Oct. 19-22.

Take the Guesswork out of Presswork

"3M" Photo BRAND Offset Plates

• MAIL THIS COUPON TODAY •

FREE!



MINNESOTA MINING & MFG. CO.,

DEPT. HJ 95B, ST. PAUL 6, MINN.

Please send me, without cost or obligation, a valuable Pressman's Dampener Gauge and Pressman's Guide giving complete information on the use of "3M" Plates.

We have _____ presses. Position _____

Name _____

Company _____

Address _____

City _____ State _____

Wage Hikes Won't Boost Prices, Blattenberger Says

Public Printer Raymond Blattenberger told Federal department heads last month that he foresees no increase in the cost of Federal printing as a result of recent Government Printing Office wage raises. He expects to continue the five per cent printing cost reduction he effected in 1954, the first cut in 20 years.

Recent wage raises for all GPO crafts-men, plus a 7½ per cent boost in salaries for all administrative employees, added about \$850,000 to the annual payroll. These increases came after the Public Printer returned \$5 million capital to the

United States Treasury in 1954 and \$3 million early this year.

To increased efficiency Mr. Blattenberger credits his ability to hold the price line and reduce capital funds while giving all employees higher wages.

"By the end of the current fiscal year," he said, "increased payments to employees over a three-year period will total about \$5,750,000. If something had not been done to make the plant more efficient, it would have been impossible to add that sum to production cost and still reduce our capital without raising prices."

"Congressional appropriation committees and the Joint Committee on Printing have been most helpful. The appropriation groups gave me a great deal of assistance in establishing a revolving fund, and cooperated in setting up a business-type budget. The Joint Committee approved the installation of faster, modern equipment. These actions had the effect of bringing about substantial reductions in overhead costs. Reorganization of the offset and letterpress divisions then provided further savings to balance the pay increases."

He is continuing cost and efficiency studies aimed at further gains in productivity and economy.

Robertson, Champion Paper Head, Is Deputy Defense Secretary

Now serving his country in the high office of Deputy Secretary of Defense is Champion Paper and Fibre's former president Reuben B. Robertson, Jr.

Nominated by President Eisenhower to take over the second highest post in the United States Department of Defense, Mr. Robertson resigned as Champion's top executive, but continues as vice-chairman of the board of directors.

R. B. Robertson, Jr.
That arrangement was approved by the Senate Armed Services Committee.

Champion has no contracts with the Defense Department. Mr. Robertson agreed to sell his B. F. Goodrich and Procter & Gamble stock because these companies have defense contracts.

Mr. Robertson has been associated with Champion since 1930. He became president five years ago, when his father, Reuben B. Robertson, stepped from that office to the board chairmanship. Now the elder Mr. Robertson has succeeded his son as president and continues to head the board.

Closed Shop Bill Misses Vote

Bills to authorize a closed shop in the printing and publishing industries failed to reach the voting stage during the first session of the 84th Congress. Also hanging fire when the session adjourned were measures to eliminate government competition in printing addresses on stamped post office envelopes, to prohibit all national government competition with private enterprise, to raise postal rates, to eliminate current exemptions under the Wage-Hour Act, and to prohibit alcoholic beverage advertising.

Newsman Is Wage-Hour Official

Newell Brown is the new administrator in the Wage and Hour Administration in the Department of Labor. He was formerly vice-president of the New Hampshire Publishers Association and editor of the *Franklin Journal-Transcript* in that state. He also served as secretary to former New Hampshire Governor Adams.

A Balanced Ink Service!



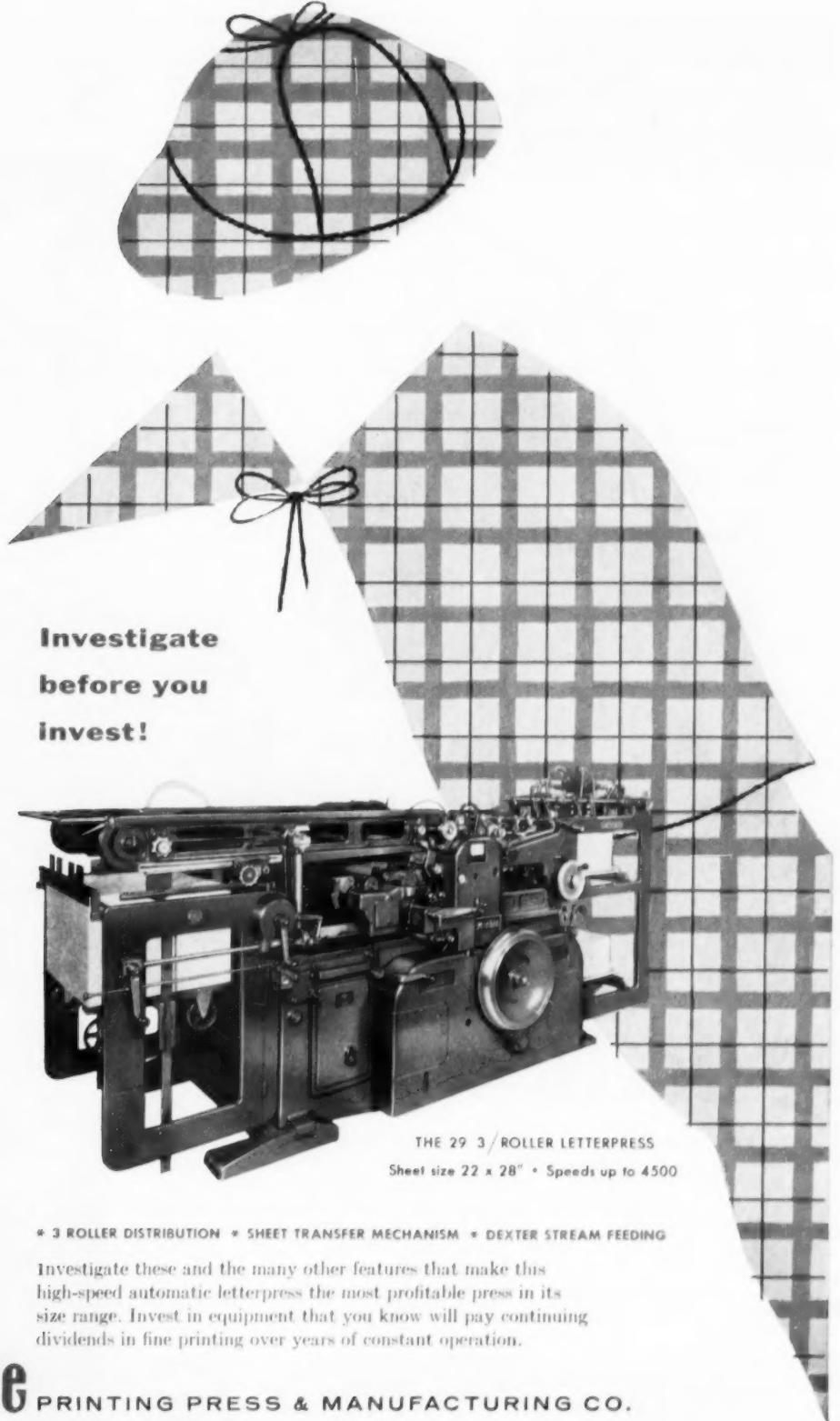
There isn't one ink that suits every stock . . . there isn't one answer that solves every problem . . . but there IS one company whose products and service can help you achieve the best results on every printing job. That company is S&V.

S&V offers a complete and balanced ink service, supplying the printer with the finest quality inks — prompt, courteous service — and helpful technical guidance. Backed by years of valuable experience in research and ink production, S&V is well prepared to meet your most exacting demands, and satisfy your every ink requirement.

Sinclair and Valentine Co.

Main office and factory: 611 West 129th St., New York 27, N. Y.

OVER 35 BRANCHES PROVIDING SERVICE FROM COAST TO COAST



**Investigate
before you
invest!**

THE 29 3 / ROLLER LETTERPRESS
Sheet size 22 x 28" • Speeds up to 4500

* 3 ROLLER DISTRIBUTION * SHEET TRANSFER MECHANISM * DEXTER STREAM FEEDING

Investigate these and the many other features that make this high-speed automatic letterpress the most profitable press in its size range. Invest in equipment that you know will pay continuing dividends in fine printing over years of constant operation.

The Michle
PRINTING PRESS & MANUFACTURING CO.
Chicago 8, Illinois

*The Michle—Leader among
the world's manufacturers of
fine printing equipment.*



**DO YOU
KNOW THAT...**

E. DAVID HINKLEY is now midwestern sales manager for the Philip Hano Co. and will make his headquarters in the new Hano branch plant at Mt. Olive, Ill. HAROLD J. MOYNAHAN, JR., has been named sales promotion manager at the company's main office in Holyoke, Mass.

ALBERT C. LASHER has joined the editorial staff of William E. Rudge's Sons, New York printing and publishing firm. He formerly was associate editor of *Tide* magazine and a staff reporter for the *Wall Street Journal*.

EDWIN B. HUNDLEY, JR., is filling the newly created post of sales manager for the Nashville division of Cullom & Ghertner Co. Mr. Hundley had been assistant sales manager for the McBee Co., St. Louis.

E. K. WHITMORE, vice-president of Oberly & Newell Lithograph Corp., New York City, is chairman of a new research and trade relations committee set up by Point-of-Purchase Advertising Institute.

JOHN P. SAWYER, executive vice-president of Branham Printing Co., Chicago, has been named vice-president and general sales manager for the Courier-Journal Lithographing Co., Louisville, Ky., which owns the Branham firm.



John P. Sawyer



Ernest H. Russell

ERNEST H. RUSSELL, vice-president and director of United States Printing & Lithograph Co., died Aug. 12 in Erie, Pa. He was 64. Mr. Russell had been with the company in various sales posts since 1929, and he was manager of the company's Erie plant at the time of his death.

WILLIAM G. BLOEDEL, a 20-year employee of Brown & Bigelow, St. Paul, Minn., has been appointed sales promotion manager for the company.

RAY FORTUNE, formerly assistant research director, has been named director of development engineering for the Standard Register Co., Dayton.

ERNEST A. COOPER, a Wharton School graduate with 14 years of production experience, has joined the sales staff of W. T. Peck & Co., Philadelphia lithography firm.

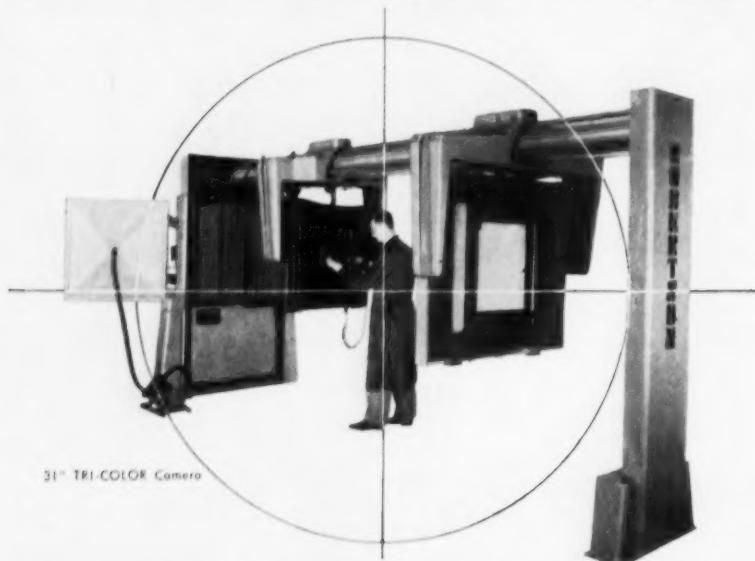
J. MILTON SCATTERGOOD, formerly Girard Trust Corn Exchange Bank assistant vice-president, now is vice-president of Franklin Printing Co. and Williams & Marcus Co., Philadelphia.

A. ALBERT FREEMAN, head of Visual Art Associates, New York City, now is serving Rapid Typographers, Inc., in typographic consultant and art direction capacities.

WALTER G. SCOTT, president of Scott Printing Co., Jersey City, N. J., has bought Jaques & Co., Inc., New York City.



W. L. Kervick is new head of F. A. Bassett Co., Springfield, Mass., graphic arts producers



**THE TRI-COLOR, A MODERN
PRECISION CAMERA, TYPICAL OF ALL
Robertson[®] CAMERAS**

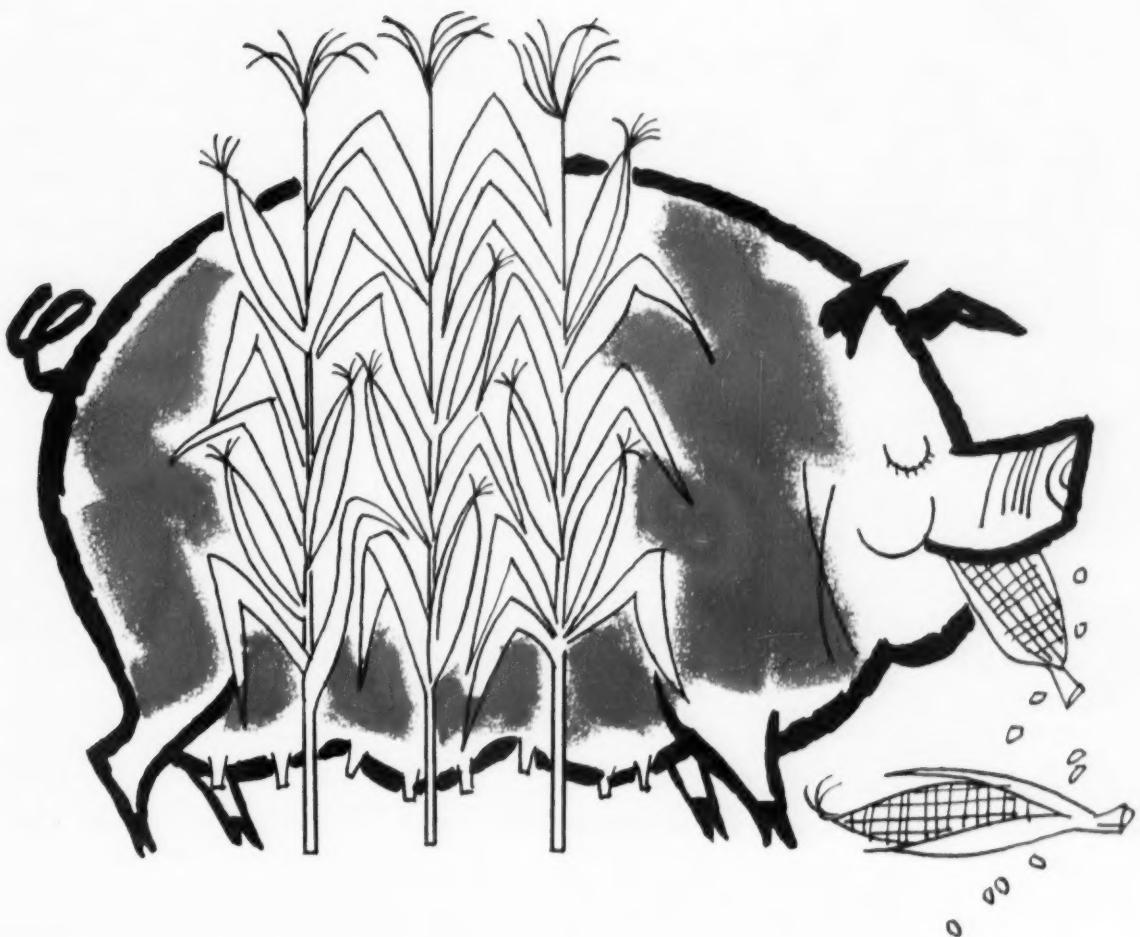
The TRI-COLOR series represents a super-refinement in modern precision cameras, growing out of a constant demand for more accurate, more efficient and more economical equipment. This type of design and construction provides the utmost in speedy and efficient operation, coupling overhead construction with precision re-registration. Available in several models and sizes, the TRI-COLOR series comes complete with automatic controls, including push button electric screw driven focusing, at surprisingly low prices. These outstanding features are typical of all Robertson equipment, designed and constructed with care, accuracy, precision and the experience of many years in building photomechanical equipment.

FREE Send now for your copy of the new Robertson catalog, including specific information on this camera.



A complete line of photomechanical equipment
ROBERTSON PHOTO-MECHANIX, INC.
3079 ELSTON AVENUE • CHICAGO 18, ILLINOIS

Robertson
PHOTO MECHANIX



FEEDS WELL

At any speed . . . Fox River

cotton papers feed smoothly

and easily into the presses.

They're flat and uniform . . .

no wavy edges - no unbalanced

moisture content.

Fox River COTTON PAPERS

Appleton, Wisconsin



**"You can't beat
BUCKEYE"**

It's a phrase you hear often when selection of a cover stock is being made.

Printers and agency production men know, from experience, that you cannot beat Buckeye Cover; most of them will say you can't even match it—for printability, for durability, for scorability and foldability.

Remember, if you want *your* catalogue, or booklet or house organ to be read from cover to cover—be sure it *has* a cover. To make assurance doubly sure, insist on BUCKEYE Cover.



A brand-new sample book of Buckeye Cover shows standard white, the new dramatic Hi-White, and 14 colors, 4 weights, 11 finishes. Ask your paper house salesman for a copy.



THE BECKETT PAPER COMPANY
MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

letterpress firm, changed its name to Jaques Printing Co., and is operating both firms at their present locations.

RICHARD F. SHAFFER is now vice-president in charge of manufacturing for Schlegel Lithographing Corp., New York City.

GUY LOGAN of Monsen-Los Angeles, Inc., has been elected president of the Union Employers' Section of Printing Industries Association of Los Angeles, and ARTHUR W. STEWART of Rapid Lithograph Co. is vice-president.

ELMER L. JOHNSON has been named manager of the Pittsburgh factory of Sam'l Bingham's Son Mfg. Co. He had been a salesman at the Bingham factory in Indianapolis for the past five years.



Elmer L. Johnson



Charles D. Adkins

CHARLES D. ADKINS has established offices in Chicago to represent graphic arts suppliers. He formerly was national newspaper representative for the ink division of J. M. Huber Corp., and he will continue to represent Huber in the Chicago area.

H. M. ALTEMEIER has been named by Miller Printing Machinery Co. as a representative in the Cleveland-Detroit area, and J. F. SYDLANSKY is now representing the company in the New York area.

CHARLES E. SOUTHERN has been appointed district manager for Sinclair & Valentine Co. He will be responsible for ink sales in the territories covered by the company's Birmingham, Nashville, and Atlanta branches.

WILLIAM J. BAYER has retired after 26 years as chief engineer of the Milwaukee division of Cottrell Co.

GERARD LIONETTI is filling the newly created position of regional sales manager for the eastern division of Heidelberg Eastern, Inc., Long Island City, N.Y.

HOWELL G. EVANS has announced his resignation as senior vice-president of Hamilton Mfg. Co. He will continue to serve as a director and consultant.

JAMES J. AYLMER and MICHAEL N. GIOE have been named sales representatives for the Eastern division of Ideal Roller & Mfg. Co.

CHARLES FRITSCHI has been appointed manager of the stereotype and electro-type department of R. Hoe & Co., press manufacturer.

KENNETH B. MURPHY is now Chicago sales manager for the printing products division of Minnesota Mining & Mfg. Co.

ALLEN EDWARD WHITING, co-founder and board chairman of Whiting-Patterson Co., Philadelphia paper merchant and envelope manufacturer, died

June 30 at the age of 79. He was a founder of the Envelope Manufacturers' Association of America and the Philadelphia Paper Trade Association.

R. HOE & CO., INC., New York City, has a new marketing research department directed by MARTIN APELMAN, who formerly was technical director of Nowland & Co., Greenwich, Conn.

IRWIN LESLIE, formerly a Bloch Bros. Paper Co. salesman, has joined the Reinhold-Gould, Inc., sales staff in New York City.

JOHN PLUNKETT, former manager of the flexographic ink control laboratory of Bensing Bros. & Deeney, Philadelphia, has been appointed to the company's executive staff.



J. B. Plunkett



E. A. Breyman

EUGENE A. BREYMAN retired Aug. 1 as senior vice-president in charge of operations for Zellerbach Paper Co. Mr. Breyman, who had been with Zellerbach for 35 years, announced plans to continue as a private consultant in supervising and planning industrial building programs.

WILLIAM J. FRAHER, Linotype production engineer with the New York agency of Mergenthaler Linotype Co., has been assigned to eastern Pennsylvania territory. He will make his headquarters in Reading, Pa.

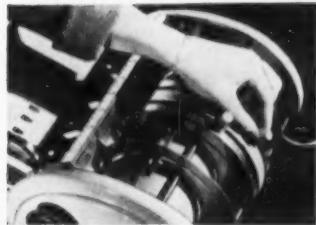
SEYMOUR WARSHOW, associated with printing ink sales for Sinclair & Valentine Co. since 1946, has been named sales manager of the home office in New York City.



C. A. Brattstrom, vice-president of Sun Chemical Corp., congratulates Luis Flores (left), manager and vice-president of Fuchs & Lang de Mexico, Sun subsidiary, on opening of expansion program to increase Mexican firm's output



Costs less than a typewriter!



Move two knobs on inch scales to fold widths wanted—and the FH is ready to go!

Small folder ...big saver!

- The small FH Folding Machine can handle short runs in less time than you can set up a standard folder...saves delay, speeds the delivery of finished jobs.
- The FH can be set in seconds. Just move two knobs to the fold widths wanted—and it's ready to go. It double folds up to 5,000 sheets an hour, makes eight different folds, even folds stapled sheets. It handles sheets from 3 x 3 to 8½ x 14 inches, in most all weights and finishes. And it's as accurate as it's fast.
- Electrically driven, the FH has a semi-automatic feed (faster, full automatic feed available at slight extra cost). Anybody can run the FH. It is light and portable, can be moved anywhere. And it costs less than a standard typewriter!
- For a demonstration, call the nearest Pitney-Bowes office. No obligation. Or send coupon for free illustrated booklet.



PITNEY-BOWES

Folding Machines

Made by the originators of the postage meter... Offices in 94 cities.

The larger Model FM, fully automatic, folds up to 19,000 sheets an hour.



PITNEY-BOWES, INC.
4205 Walnut St.,
Stamford, Conn.

Send free booklet on Folding Machines to:

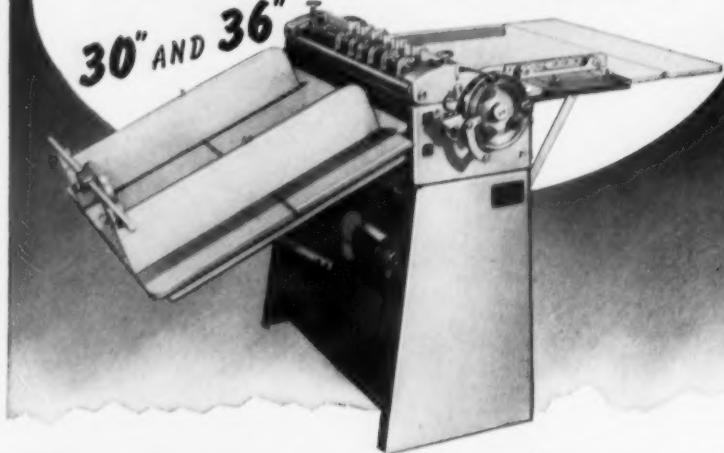
Name _____

Address _____

Designed for your "YEARS Ahead" Production Requirements

THE **Rosback®**
NEW "300 SERIES" HAND FEED
ROTARY SLOT PERFORATOR

30" AND 36"



Before even a single preliminary design was attempted in developing our new "300 Series" we contacted scores of perforator users to get their requirements on a hand feed perforator. Combining these suggestions with our 75 years of experience in the manufacture of perforators, we believe we offer in the New "300 Series" the finest rotary slot perforator we have ever produced.

Here is a perforator which meets your today's production requirements and which will continue to meet your needs

for the years ahead. The streamlined, functional design is skillfully engineered to provide a machine which is most convenient for the operator to set, to adjust and to feed. The various adaptations of perforating or scoring or creasing provide flexibility for any type of job. Like all Rosback equipment, the rigid, substantial construction assures a lifetime of dependable service.

Ask your Rosback dealer for complete information; or write us for a detailed specification sheet.

★
NEW OPERATING ADVANTAGES

Oversize. Takes a full sheet 30" or 36" wide.
Handles stock from 9# manifold to post card weight. Minimum sheet size down to 6" x 6".

Does slot, snap-out (or knife cut) perforating, or scoring or creasing, depending upon heads selected.

30" machine handles up to 20 pairs of slot perforating heads.

36" machine handles up to 25 pairs of slot perforating heads.

Performs either continuous or "strike" perforating.

Automatic electric indicator and positive acting strike gate assure constant register.

Skip positions determined by a calibrated dial. Skips can be set at any position on the sheet, minimum skip 2 3/4".

Variable speed control standard equipment.

Burr rollers are automatically self-adjusting.

Micrometrically adjustable left side guide and also a right side guide standard equipment.

Removable extension for front of feed table standard equipment.

Both feed and back tables are coated with plastic for a smooth working surface.

All perforating and cutter heads furnished separately to meet specific requirements of purchaser.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,
WIRE STITCHERS AND PAPER PUNCHING MACHINES

**NEW
LITERATURE**

Those interested in literature described are asked to write direct to the company listed in the item

Premakeready Equipment

"Vandercook Pre-Press Equipment" is the title of a new, 28-page booklet describing and illustrating proof presses and premakeready devices.

Included are photographs and specifications of one- to four-color test presses, a variety of proof presses, and the new dry offset press for producing printed circuits and nameplates. A six-page section describes equipment and methods used in Vandercook's "Minimum Makeready System."

Copies of the booklet can be obtained from Vandercook & Sons, Inc., 3601 Touhy Ave., Chicago 45.

Materials Handling Trucks

Bulletin 555-1, just released by Barrett-Cravens Co., describes what the company calls an important change in its line of single-stroke hand lift trucks. The capacity of the Model R truck has been increased from 3,500 to 4,000 pounds to meet the current trend toward moving materials in heavier loads to reduce costs.

Complete specifications are given for the Model R as well as the Model J, a truck with 2,500-pound capacity. A number of operating views are shown, as are special truck models designed for specific applications.

The bulletin is available from Barrett-Cravens Co., 628 Dundee Rd., Northbrook, Ill.



Catalog shows wide range of silk screen items

Screen Process Supplies

Sixty pages of product information are in a new screen process supplies catalog issued by Naz-Dar Co., 461 N. Milwaukee Ave., Chicago 10. The catalog, completely cross-indexed for easy reference, lists hundreds of silk screen printing items, including inks, squeegees, vacuum tables, silks, and cutting tools. Small spot illustrations in color are used to show the properties of screen process inks.

Linotype Spartan Specimens

Mergenthaler Linotype Co. has produced a specimen folder displaying its Spartan type family, including Spartan Bold, a recent addition. Text examples show the full range of weights in both regular and condensed versions, and samples of all sizes of Spartan Bold are included. Copies are available from the company at 29 Ryerson St., Brooklyn 5, N.Y.

Cutting and Finishing Equipment

A new illustrated folder describes the complete E. P. Lawson Co. line of cutting machines and bindery equipment. Featured are the 39-inch automatic clamp cutter, the 46- and 52-inch hydraulic clamp cutters, the electronic spacer, the three-knife rapid trimmer, air cushion device, drill sharpener, and hollow drills. Also covered are machinery and equipment for cutting, drilling, punching, perforating, stitching, and jogging. Copies can be obtained by addressing Lawson at 426 W. 33rd St., New York 1, or 628 S. Dearborn St., Chicago 5.

Automatic Motor Lubrication

"New Automatic Grease Monkey" is the title of a bulletin published by Reliance Electric & Engineering Co. to describe a new feature of motor bearing design.

The subject of the bulletin is the Reliance Metermatic pre-lubricated bearing, now used on the company's a.c. and d.c. motors. A cutaway drawing shows how the Metermatic design operates to regulate the grease flow to the bearing and provide relief against overgreasing.

The bulletin is available from Reliance Electric & Engineering Co., 1088 Ivanhoe Rd., Cleveland 10.

Handling Film Adhesives

Specialty printers can now get a revised edition of the booklet, "How to Handle Adhesives for Transparent Films," published by National Adhesives.

The new edition includes technical information developed since the booklet first was published five years ago. An interesting feature is a completely new chart describing the properties and characteristics of all principal types of transparent film. Included are data on Mylar, cellophane, pliofilm, polyethylene, and cellulose acetate.

Copies of the booklet can be obtained from National Adhesives, 270 Madison Ave., New York 16, or from any of its branch offices.

Advertising Control Method

Printers who are carrying on or planning an advertising campaign may be interested in a booklet describing a copyrighted system for controlling inquiries resulting from advertisements.

The control system, called Exact, is designed to provide a definite routine for same-day inquiry response, referral to the proper salesman, follow-up letters to the prospect, and later reminders to salesmen. Provisions also are made for recording

data on advertising effectiveness, traceable costs, relative strength of various advertisements, and other sales information.

Copies of the booklet describing the control system can be obtained by writing Advertising Controls, Inc., 2330 Victory Parkway, Cincinnati 6.

Ludlow Specimen Sheets

Ludlow Typograph Co. has issued a new series of specimen sheets to show some of its more popular faces. Four of the sheets show members of the Ludlow Tempo family: black extended, italic, and condensed italic, and heavy condensed. Two other sheets include complete showings of Ludlow Condensed Gothic No. 2 and Ludlow Society Text, and another sampler contains showings of such specialty faces as Hauser Script and Mandate.

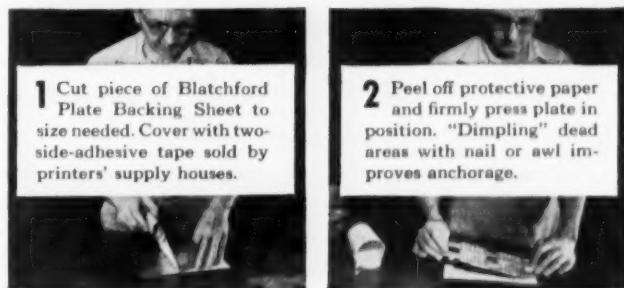
Copies of the sheets can be obtained from the company at 2032 N. Clybourn Ave., Chicago 14.

Coated Paper Sampler

International Paper Co. has produced a four-color letterpress broadside to demonstrate the effects of color printing on Hudson Gloss, a new process-coated book paper. Full-color and black-and-white illustrations are featured, with solid color samples included as part of the broadside's design. Copies of the sampler can be obtained from the company at 220 E. 42nd St., New York 17, or from any of its dealers.

Manufacture of Paper

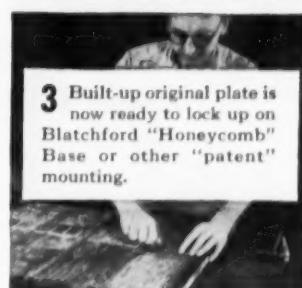
A concise but interesting account of papermaking techniques is given in a new booklet, "The Manufacture of Paper." The 18-page booklet begins with a description of the manufacture of pulp from wood, and the step-by-step text then takes the reader through each process to the finished sheet of paper. Two-color line drawings show various processing ma-



Build up Short-run Profits

Use Blatchford Plate

**Backing Sheet to build up
"originals" and run on
"patent" base instead
of wood . . . Do it in your
own shop in minutes!**



With this Blatchford time and labor saver, you can make real money on short runs at no sacrifice of quality. In fact, you improve it because you run the *originals* . . . with all-metal mounting and lockup. No warpage. No shrinkage.

Blatchford Plate Backing Sheet is economical, too. First cost is low and a piece can be re-used often by removing the plates with solvent.

Furthermore, Blatchford Plate Backing Sheet is a true type metal that can be sold or returned as "type metal scrap" when no longer usable.

Get in touch with the Blatchford office nearest you for prices, sizes and other information. Ask for free "Backing Sheet Folder."

How it adds up!

Original plate	.065"
Two-side adhesive	.005"
Blatchford Plate	.080"
Backing Sheet	.150"

Blatchford PLATE BACKING SHEET

BLATCHFORD DIVISION • National Lead Company - Atlanta, Chicago, Cincinnati, Cleveland, Dallas, St. Louis; Eastern U. S. and New England; E. W. Blatchford Co., New York City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.





4 CONVENIENT SPOTS for obtaining molding and engraving rubber IN A HURRY

"U.S." grows its own natural rubber and makes its own synthetic rubber. "U.S." has the vast resources, the experience and the technical staffs essential in producing the best in rubber for printing plates. Call our distributor, Williamson & Co., at any of the following addresses:

Caldwell, New Jersey • or Bryan, Ohio or San Francisco, Calif.
or call

United States Rubber Company
Mechanical Goods Division
Providence, R. I.

chines, and a center-spread diagram depicts the layout of a Fourdrinier machine.

Copies of the booklet can be obtained from the Northwest Paper Co., 20 N. Wacker Drive, Chicago 6.

Continental Type Samplers

A new series of sample sheets has been produced to show type faces produced by Typefoundry Amsterdam and the Bertold Typefoundry in Berlin. Three Bertold faces are shown: two weights of Ariston, a clean, sophisticated script, and Caprice and Palette, specialty cursives.

Among the Typefoundry Amsterdam faces shown on various sheets are three weights of Egmont, Egyptian Bold in condensed and extended designs, and two weights of Libra, a refined calligraphic design.

Also available is "A Survey of Types Produced by Typefoundry Amsterdam," a folder showing sample settings of 30 different type faces, initials, and brass rules and ornaments.

Copies of this material can be obtained from Amsterdam Continental Types & Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

Pancakes and Gummed Stock

Brown-Bridge Mills, which makes Flat-as-a-Pancake gummed label papers, has produced a booklet that combines "recipes" for using its product with actual

recipes for pancakes. The first section of the booklet contains 19 recipes for as many different varieties of pancakes. The second section, headed "Recipes for Good Business with Gummed Paper," pictures many different product ideas as hints for printing salesmen. Copies of the booklet can be obtained by writing the company at Troy, Ohio.

Winning Letterhead Designs

Actual samples of all winning letterheads in the Fifth Annual Lithographic Awards Competition are included in a portfolio just released by Gilbert Paper Co. All of the winning entries in the letterhead and envelope section of the competition were printed on Gilbert bond papers. The portfolio includes production data and the names of designers and printers of each winning design.

Copies of the portfolio can be obtained from the Gilbert Paper Co., Menasha, Wis., or from local merchants handling the Gilbert line.

Hiring Office Workers

If you have trouble finding or keeping good office workers, you may find some useful hints in a six-page pamphlet, "How to Hire Office Personnel." The text of the pamphlet carries the hiring process through five steps—recruiting, screening, testing, reference checking, and interviewing—and offers suggestions for evaluating prospective workers at each step.

A copy of the pamphlet can be obtained by writing on company letterhead to Martin Publishing Co., 2415 Lawton St., San Francisco 22.

Ideas for Jobs on Bristols

The first two kits in a new series of "Ideas on Bristols" are being distributed by Linton Bros. & Co., Fitchburg, Mass. Each kit contains specimens of commercial jobs that show well-printed pieces of advertising on bristol. Ideas suitable for many types of businesses are included in the kits, which can be obtained from the company or from any of its merchants.



Newest midyear calendar from Harris-Seybold Co. features the adventures of Robin Hood, long-ago forerunner of Davy Crockett. Copies of calendar or of print alone are available from the company at 4310 E. 71st St., Cleveland 5.

ONE OF AMERICA'S LEADING UTILITY MANIFOLD PAPERS
BUILT TO PRINT BY LETTERPRESS, OFFSET AND MULTILITH

MANUFACTURED IN SUBSTANCE 8# AND 9# IN WHITE,
AND 9# IN BLUE, PINK, GREEN, CANARY, BUFF AND
GOLDENROD

STOCKED IN STANDARD BOND SIZES BY BOTH MILL AND
MERCHANT

STRONG, BRIGHT, RUGGED FOR PRINTING OFFICE AND
FACTORY FORMS, BROADSIDES, MAILING STUFFERS,
PACKING LISTS, MANIFESTS AND SECOND SHEETS

MANUFACTURED BY

FLETCHER



PAPER COMPANY
ALPENA, MICHIGAN



**If gummed label jobs
give you the "jitters"
...try easy-to-run
MID-STATES Really Flat
Gummed Papers**

You can print labels without that jittery waiting-for-trouble feeling . . . when you're running on *Really Flat* Gummed Papers. These papers don't have to be pampered. Under normal shop conditions, you can run them by any process as fast and troublefree as any ungummed book or bond paper.

You know the job will print beautifully, run smoothly, and stick to the container when you print on the right Mid-States *Really Flat* Gummed Paper. You have a wider selection of stocks and colors in the *Really Flat* Line, in finishes that run all the way from kraft to Kromecote.

It's easy to select the right stock and gumming when you use the "Guide to Proper Gummimg" and "Tel-E-Chart." You'll find them in your sample book of Mid-States *Really Flat* Gummed Papers.

New and improved grades make the *Really Flat* Line better than ever. Write for sample folder with swatches of grades, colors, and finishes including super-brilliant Day-Glo colors.

LEADERS IN THEIR LINE

MID-STATES Gummed Paper Company
2515 S. DAMEN AVE., CHICAGO 8, ILLINOIS

New York • Boston • Philadelphia • Atlanta • Cleveland • Detroit • St. Louis • Los Angeles

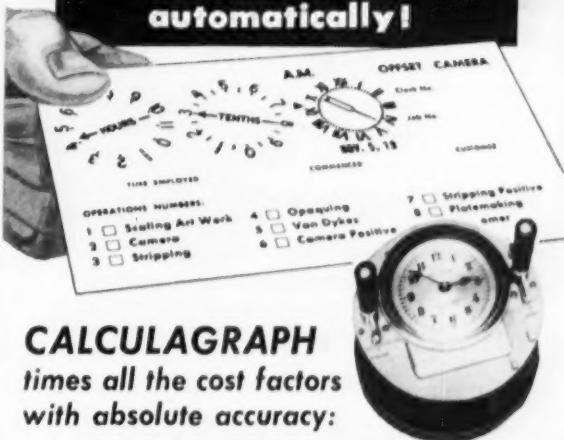
Photo — Courtesy of
Lord Baltimore Press
Baltimore, Maryland



**Protect your profit with
accurate cost data—**

CALCULAGRAPH

**-figures elapsed time
(ACTUAL TIME WORKED)
automatically!**



**CALCULAGRAPH
times all the cost factors
with absolute accuracy:**

**REGISTERING-PROVING, MAKE-READY,
RUNNING, PRESS CLEAN-UP, WAITING
FOR INK, HELD BY OFFICE, CHANGING
ROLLERS, CHANGING BLANKETS, PLATE
REPAIRS, PRESS REPAIRS, WAITING FOR HELP**

Calculagraph automatically figures elapsed time on your operations. It handles dozens of cards in any sequence and even deducts non-working periods if desired. The typical printed card (illustrated above) shows elapsed time automatically figured by the Calculagraph. Calculagraph printed time records protect your profits on every job. Write for details.

Agents in principal cities — ask for a demonstration. Call or write Dept. 3048



CALCULAGRAPH COMPANY

306 SUSSEX ST., HARRISON, NEW JERSEY

STANDARD OF ACCURACY SINCE 1892



COMPARE Design Features
Quality Price

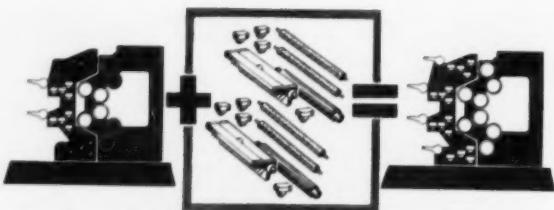
NONPAREIL MODEL—for large dia. cylinder, automatic and platen presses—Roman or Gothic figures—forward or backward motion—"No," slide plunger only 7 pts. high.

LOCK-WHEEL MODEL—for small dia. cylinder high-speed presses—same features as nonpareil plus patent lock bar which prevents "throwover."

*6 wheel models \$2.00 extra. Removable slide plunger \$1.00 extra. 7- and 8-wheel models available. All prices F.O.B. Brooklyn, N. Y.

Dollar for Dollar WETTER Gives You More

WETTER NUMBERING MACHINE CO.
ATLANTIC AVENUE & LOGAN STREET, BROOKLYN 8, N.Y.
ONLY UNION MADE NUMBERING MACHINE IN U.S.A.



2 COLORS PLUS PARTS EQUALS 4 COLORS (Same Frame)

The Only Press...

that prints a wide range of dimensions both width and length is Hess & Barker's Multi-Color Web Fed Letterpress. And, because the press frame is machined ready to accommodate up to four colors, you can start with a two color press and add two additional colors as your requirements expand. No additional floor or ceiling space is needed.

All parts can be installed from quitting time Friday to starting time Monday at surprisingly low cost. The maintenance and production costs are way below average. This fact 75% of our customers discovered, because they now own and operate two or more Hess & Barker presses. Speeds 750 feet per minute or up to 10,000 sheets an hour. Write today for additional information.

Manufactured by

HESS & BARKER

ESTABLISHED 1897

Printing Press and Equipment Manufacturers

212-22 SOUTH DARIEN ST., PHILA. 7, PA.

Telephone: WA Inut 3-0248

RICHARDS' ELECTROMATIC

DOES
EVERYTHING

- 3 Motors
- Many Exclusive Patented Features



SAWS, TRIMS
ROUTS, PLANES
MORTISES, ETC.

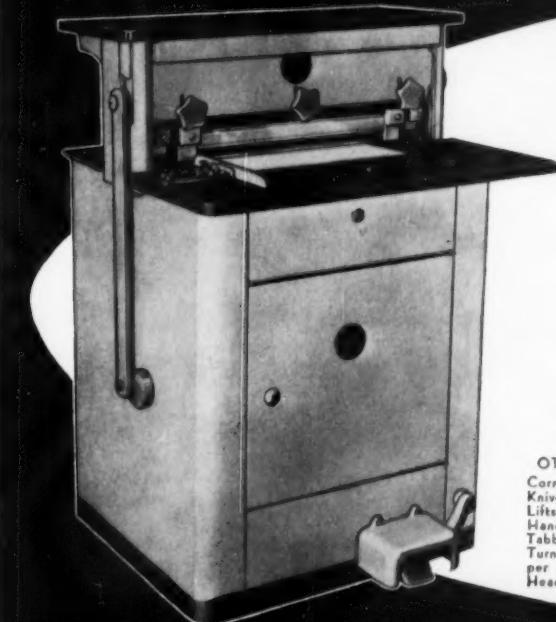
Precisioned
Plates Save
Press Time

WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE

J. A. RICHARDS Co.

KALAMAZOO, MICH.
13 F

Southworth POWER PUNCH



SOUTHWORTH MACHINE CO. • PORTLAND, MAINE

"Service To The Graphic Arts Since 1890"

PUNCHES MULTIPLE HOLES OF ANY SHAPE Handles Continuous Forms • Limitless Margin

Increase your volume of punching for bindings, business forms, systems cards, sales books, etc. with the new Southworth Power Punch.

This versatile Power Punch will punch one or many holes of any desired shape quickly, easily and accurately. Increases production with gang head punching. Also does tab and index cutting, round cornering and perforating.

It accommodates sheets up to 24" with no limit on margin. "Open back" design allows punching of continuous forms. Punch heads quickly installed and adjusted from front — chips removed from floodlighted working surface by exterior chip chute — surplus power. Mail the coupon for details on how the Southworth Power Punch will increase your punching volume.

OTHER PRODUCTS
Corner Cutters, Tabbing Knives, Automatic Skid Lifts, Envelope Presses, Hand, Foot Punching and Tabbing Machines, Skid Turners, Humidifiers, Paper Conditioners, Punch Heads.

MAIL
TODAY

- Southworth Machine Co.
- 30 Warren Ave., Portland, Me.
- Please rush details on your Power Punch.
- Name.....
- Company.....
- Address.....
- City..... State.....

IS IT RED

OR IS IT BRONZE?

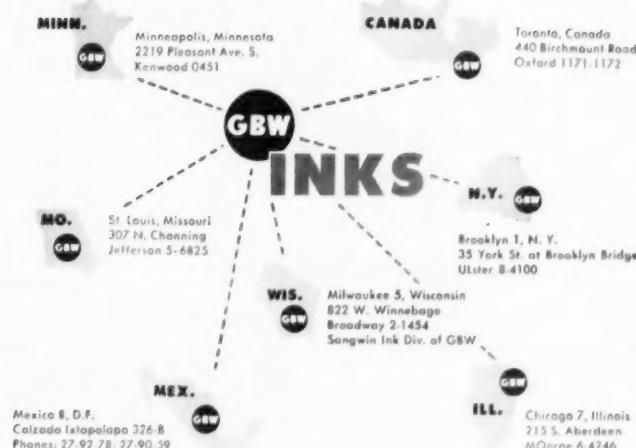
If you've ever OK'd a brilliant red only to find it lifeless with a bronze top a few hours later, then you'll be interested in this report—

Gaetjens, Berger & Wirth, Inc. has developed a red ink that holds bronzing to an absolute minimum. It looks as good dry as it does when wet . . .

It is a clear, transparent red of medium shade that is ideal for a red and black job because of its excellent contrast with black . . .

It can be used on a single color press or a two-color press as it has excellent trapping qualities when used first down . . .

Order Brilliant Red. For an offset ink, ask for Brilliant Red #30618. If you prefer, we will send you a color swatch of this outstanding red.



GAETJENS, BERGER & WIRTH, INC.

SPECIALTIES

- | | |
|-----------------------|-----------------------|
| Inkbutter | Harris Chemicals |
| Duall Binding Varnish | Offset Blankets |
| Hi Fi Varnish | Perfex Top Sheets |
| Duall Dryer | Speedinx Black |
| Scratch Proof Dryer | Kwik Blanket Solution |

Traditionally Fine Inks for over a Century

- ★ Letterpress Inks
- ★ Litho Inks
- ★ Tin Litho Inks
- ★ Die Stamping Inks

**NEW
ATF Type
Planning Book**

covers 173 ATF
Type Faces and 1,246
Ornaments and Accessories

This 180-page book shows you the type which can add sparkle and interest to your layout, save expensive hand lettering costs... obtain unusual effects. Send \$5 by check or money order for your copy to:

T.4.27A

AMERICAN TYPE FOUNDERS
a subsidiary of Daystrom, Inc.
200 Elmora Ave., Elizabeth, N. J.

Type faces shown are: Dom Diagonal; Gothic Condensed No. 529; Spartan Heavy; Bulmer.



**When the job's
on the FIRE**

LITH-KEM-KO
deep etch
**a GOOD BRAND
IS IMPORTANT:**

Why let outlaws mess up your plate and press rooms? Why leave yourself open to profit rustling? Keep law and order! Use only a quality brand: LITH-KEM-KO Chemicals, the pioneer brand that settled the "wild West" of Lithography!

FREE
Technical details.
Use this coupon.

LITHO CHEMICAL & SUPPLY CO.
46 Harriet Place, Lynbrook, L. I., N. Y.
Please send us all the information about
LITH-KEM-KO DEEP ETCH Chemicals.

Name _____
Company _____
Address _____
City _____ State _____



NO SHELF SLEEPERS

When you stock

MILLERS FALLS
Fine Paper Preferred By Builders

Fine Papers

BONDS • ONION SKINS • EZEERASE • OPAQUE

Watch how fast these Millers Falls Fine Papers move when you recommend and show them to your customers. You'll like their exceptional press performance, both letterpress and offset. Your customers will like their character, quality and prestige.

Write to Dept. I for FREE sample books of our Bonds, Onion Skins, Ezerase and Opaque papers.

MILLERS FALLS PAPER COMPANY
MILLERS FALLS, MASS.

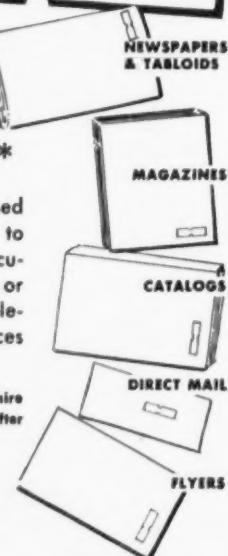
Mrs. William E. Bowman
7737 North Eastlake Terrace
Chicago 26, Illinois

MASS MAIL

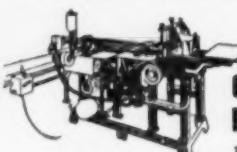
The CHESHIRE Way*

• Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottlenecks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.



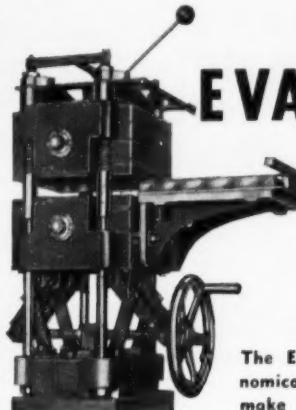
* An addition to, not a replacement of, your present addressing system. Apply rollstrip or continuous pack form labels.



**CHESHIRE MAILING
MACHINES, INC.**

1644 N. Honore Street, Chicago 22, Ill.

MAKE YOUR OWN RUBBER PLATES IN THE **EVA-PRESS**



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

Available in 110 volt,
220 volt, or other
specifications

SPECIFICATIONS

- Plate 11" x 13".
- Inside chase 10" x 12".
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

AMERICAN EVATYPE CORP.

735 OSTERMAN AVENUE

DEERFIELD, ILLINOIS

JUSTRITE ENVELOPES GUARANTEE

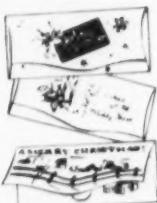
Salubrious* Sales!

Your sales can be more beneficial when you do business with an experienced and dependable supplier. For 'salubrious' envelope business, always specify the Justrite brand. Over 35 years in the envelope industry enables Justrite to guarantee the highest quality, the fullest line of standard and unusual envelopes, and the most dependable service. Always choose Justrite and be assured of 'salubrious' sales.

*sa-lu'bri-us — beneficial or favorable

CURRENCY GIFT ENVELOPES A JUSTRITE FEATURE

America's largest line of Currency Gift Envelopes . . . Justrite includes 12 engraved Christmas designs, 10 lithographed Christmas designs, and 9 engraved everyday and special occasion designs. Supplied in heavy classic white vellum with matching outside envelopes.



Write for Price List L-9



NORTHERN STATES ENVELOPE CO.

300 E. 4th STREET, ST. PAUL, MINNESOTA

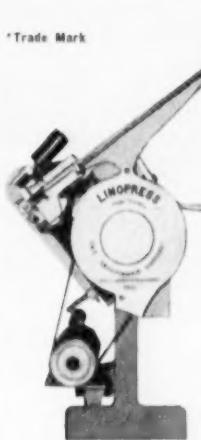
JUSTRITE ENVELOPE MFG. CO.

523 STEWART AVENUE S.W., ATLANTA, GEORGIA

Two modern factories to serve you.

Do You Print . . .

*Trade Mark



- DIPLOMAS?
- ADVERTISING SPECIALTIES?
- CHRISTMAS CARDS?
- TELEPHONE DIRECTORIES?

The LINOPRESS® is a hand fed letter-press that ingeniously slips a succession of linotype slugs into printing position one at a time, a different slug at each impression. The Linopress operates with machine cast slugs of any size from 6 to 36 points and 12 to 30 picas. It will individualize anything you can hand feed, from a small thin card to a large thick booklet.

If printing a different line on each item is part of your business, the Linopress can cut your costs by producing from 1,500 to over 3,000 impressions per hour. Tell us your application and we will advise if a Linopress will do the job.

DESCRIPTIVE BROCHURE AND SAMPLES OF WORK ON REQUEST

THE DESKFINDER COMPANY

COSTA MESA

CALIFORNIA



- For
- Printers
- and
- Paper
- Buyers

• KNOW THICKNESS • BASIS WEIGHT • BURST TEST • AT A GLANCE •

• Thickness Calipers • Basis Weight Scales •

CADYTEST INSTRUMENTS

• Burst Strength Testers for Papers & Boards •

• WRITE FOR CATALOG AND PRICES • STOCK OR SPECIALS •

- E. J. Cady
- & Company

MANUFACTURERS

- 682 N. Harlem Av.
- River Forest,
- Illinois
- 30 YEARS
- in the trade



TWO BIG REASONS WHY ACCURATE STEEL RULE CUTTING DIES LEAD

1

HAIR LINE REGISTER

2

SAME DAY SERVICE

STEEL RULE
CUTTING DIES



High Label Dies
Die Cutting Jackets
for Platen Press

Die Cutting Jackets
for Cylinder Press

Actual letter on die

"You recently made up a set of dies for us—that had previously been produced elsewhere and proved unsatisfactory. The register was away off. Your dies really hit it on the nose—despite the many colors we ran."

ACCURATE
STEEL RULE DIE MANUFACTURERS

22-24 W. 21 ST. • N.Y. 10, N.Y. • CHelsea 2-0860-1

Dependable
Performance
COUNTS!

ROGERSOL

UB-105

THIS NEW TYPE WASH REMOVES INK

WITHOUT LEAVING GREASY FILM

Thoroughly cleans all printing rollers... also plastic, metal or rubber plates. Will not harm hands, wood, metal or rubber. Specially formulated for the accepted period of drying time—not too fast—not too slow. Approximately 90 flash point. Contains no benzol or carbon tetrachloride.

DEALERS: Write for
interesting proposition

LOW COST

SAFE

NON-TOXIC

Generous
FREE
SAMPLE
if requested
on your
business
letterhead

HARRY H. ROGERS CO., Inc.

5331 S. CICERO • CHICAGO 32, ILL.
RElliance 5-5100



SNAP-DRI BLACKS AND COLORS

SNAP-DRI INKS, formulated especially for coated stocks, are a boon to the printer who must work on close production schedules. Ink films set so quickly that work may be backed up immediately and delivered to the customer on delivery from the press. G P I Snap-Dri inks are unique in that they have conventional ink viscosity and are recognized as the finest development in instantaneous setting inks. Write for details and send stock for sample proofing.

A Division of Chemical Corporation

General Printing Ink Company

10th Street and 44th Avenue
Long Island City 1, New York

Offices and Service Plants in Principal Cities

DIVISIONS OF SUN CHEMICAL CORPORATION

HORN • HUDSON • WILLEY (paints, maintenance and construction materials, industrial coatings) • WARWICK (tortile and industrial chemicals) • WARWICK WAX (refines of specialty waxes) • RUTHERFORD (lithographic equipment) • SUN SUPPLY (lithographic supplies) • GENERAL PRINTING INK (Sigmund Ultman • Fuchs & Lang • Eagle • American • Kelly • Chemical Color & Supply Inks) • MORRILL (news inks) • ELECTRO-TECHNICAL PRODUCTS (coatings and plastics) • PIGMENTS DIVISION (pigments for paints, plastics, printing inks of all kinds)

The Answer Book for your "How to Do It"
Questions on Printing Inks

PRESSMAN'S INK MANUAL

By George M. Halpern



The Book
Every Pressman
Needs!

Knowledge of ink is necessary for every pressman and every productive pressroom. If you want your presses to produce quality printing at quantity speeds, all factors must work together. Ink is one of the important ingredients that must do a job for you.

In *Pressman's Ink Manual*, by the author of THE INLAND PRINTER'S Department, "The Pressroom," you will find a complete and simply-written explanation of all the things you need to know about printing inks. It tells how to use inks to best advantage, how to select and buy inks, how to adapt inks to paper and presses, how to make inks behave through use of driers and reducing compounds, how to mix colors, and many other facts that every pressman should know.

\$6.35 postpaid

Send your personal check or money order to

THE INLAND PRINTER BOOK DEPARTMENT
309 West Jackson Blvd., Chicago 6, Illinois

UNCONDITIONALLY GUARANTEED TO PLEASE YOU IN EVERY WAY

Riegel's TREATED JUTE TYMPAN

Ideal for long run work or for general work in pressrooms where fine printing is produced. It costs no more than other advertised tympans that contain no jute.

FREE

Write for sample sheets. State size wanted.
Stocked in roll widths for every press.

RIEGEL PAPER CORPORATION
P. O. Box 170, Grand Central Station • New York 17, N. Y.



Insist on
the
Original

BURNISHINE

PUTZ POMADE

Eliminate Roller Stripping

Easy to use — will not harm rollers. Removes glaze. Improves printing of solids. Color work becomes vivid and brighter.

Order from your Jobber
Write for samples

J. C. PAUL & CO. EST. 1887

8140 N. RIDGEWAY AVE. • SKOKIE, ILL.

For good used equipment check



Webendorfer MAC, 17 x 22", as is
Miehle-Roland 29, 23 x 29", as is
Harris 128 (LTC), 21 x 28", as is
Harris 245 (LST), 35 x 45" two-color, as is
Harris TRG, 45 x 65" two-color, as is
Harris LSG, 46 1/2 x 68 1/2" two-color, as is

Box No. 1, The Inland Printer

OVER 3000 BAUMFOLDER USERS of the 17x22 JUNIOR JET Say, "IT'S A GOLD-MINE!"

It will easily be the same for you as for the over 3,000 purchasers in recent years who say . . . "It pays for itself many times over every year."

It's the world's closest-precisioned . . . finest . . . fastest Folder. Makes folding your most Profitable operation . . . 5 folds in 1 operation, 60 styles of folds . . . makes perforating practically all profit. It's an automatic Folder; automatic lightning-speed Perforator; automatic Scorer; automatic Cutter; automatic Crimper . . . All-In-One. Tomorrow's Automatic . . . at a pre-war price. Equipped with Friction Feed—\$100. initial and \$48. per month for 30 months . . . with Suction Pile Feed, extra motor and pump—only \$100. initial—30 months Pay-For-Itself terms.

A "GOLD-MINE" FOR A LIFE-TIME. Do allow us to mail specifications. THANKS.

RUSSELL ERNEST BAUM, INC.

615 Chestnut St., Phila. (6) Pa.

LOmbard 3-8164

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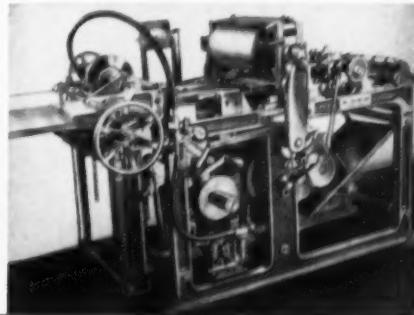
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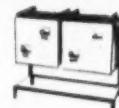
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ We have always wondered what would happen when some company made a product it didn't know what to do with. The Riegel Paper Corporation reports that it faces an unusual problem. It has just developed an amazing new paper that is said to be extremely resistant to the passage of oil, water and other liquids, but will permit air to pass through it freely. Now Riegel wants the answer to "What'll we do with it?" Sounds to us like it might be just right for paper raincoats on a hot day. Might be okay, too, for popcorn bags that won't leak melted butter and at the same time can't be blown up and popped in theaters, but it won't stop those smart little juvenile delinquents who like to fill paper bags with water and drop them from the balcony. Now, Riegel wants to know, "Who can use it . . . who needs a paper with these extraordinary properties?" If you've an idea, write Riegel, 260 Madison Ave., New York 16.

★ Last April John S. Thompson dropped into the plant of the *Los Altos* (Calif.) *News*, sat down at a Linotype, and his hands, stiffened with 69 years of work in the printing industry, tapped out a notice of his retirement. Then he and his wife sailed for Honolulu to make a permanent home there. Three months later he was back in a California hospital; death overtook him on July 8.

The younger generation of printers may not have known John S. Thompson or of his work. Here in brief is his story:

An apprentice printer at 14, when a brother-in-law offered him a job on the *White Pine News* in Taylor, Nevada, he won a journeyman's rating at 18.

He explained the circumstances, unheard of then as now, when few qualify at a minimum age of 21, as "some affinity I have for type. It will forever be fascinating to me."

Printed material was still handset in 1888 when the 16-year-old Thompson found himself in the *New Orleans Times-Democrat* shop.

To this newspaper came Otto Mergenthaler, to see one of his own machines—among the first to be installed—in operation. Thompson, the young, still-apprenticed printer, fell in love with the Linotype at first sight. He was to become the first operator-machinist, traveling the country to supervise installations.

In 1904 came the first of his authoritative books on the Linotype machine. Some of these still are used as basic texts in trade school courses and as reference sources by machinists and operators.

"The Mechanisms of the Linotype" and "History of Composing Machines" were among his writings, during what was to become a long association with THE INLAND PRINTER.

THE INLAND PRINTER, Thompson recalled when he visited the *Los Altos News*, was first of the magazine and

book publishers to use a Linotype, a deciding factor in what was to be a profitable, mutual association. His writings poured from a specially-designed typewriter with a Linotype keyboard.

Sometime in 1904 or 1905 (Mr. Thompson was never quite sure himself), he invented the Thompson typecaster, still widely used (now marketed by Lanston Monotype). He held, all told, about 26 patents.

When he went to Honolulu, Mr. Thompson had the manuscripts for two books in process: "What Did Gutenberg Invent?" and "Who Wrote the Shakespearean Plays?"

At 83, Mr. Thompson was still a voluble correspondent. His letters and articles were sent with surprising regularity to THE INLAND PRINTER.

★ Share your friendship and your friend will share his knowledge! That's the crux of a plan introduced at the recent convention of the International Association of Printing House Craftsmen in Cincinnati by Ben Ebersole, greeters chairman of San Francisco Craftsmen and now a member of the International Club Programs Committee. The Table Host Plan, Ben claims, guarantees to make every person at your table your friend, will improve members' morale at meetings, and will create better organization in general. Copies of the Table Host Manual may be obtained from International headquarters, 307 E. Fourth St., Cincinnati, Ohio.

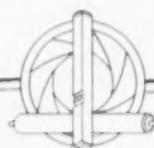
★ Letterpress printers who think there is no process like it will be delighted to learn that the new Montgomery Ward catalog has increased its four-color letterpress printing by 30 per cent in the past five years. The 1955 fall and winter book is out and has 262 pages of letterpress color, an increase of five per cent over 1954. The rest of the book is monotone and two-color gravure. The catalog was produced by nine different printers; some 5,600 curved chromed nickel-faced electros were used to print the letterpress color illustrations.

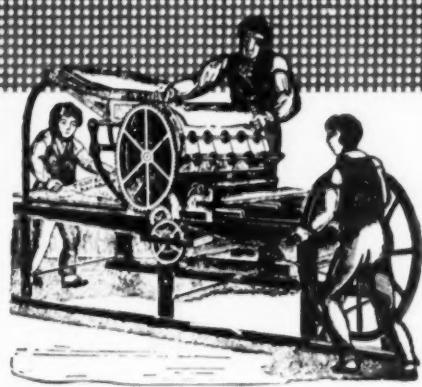
★ THAT'S LIFE: The reporter was sent to cover an important social affair. The next morning the editor called him to his office.

"What do you mean by writing 'Among the beautiful girls was Horace Dinglepuss.'? You idiot. Dinglepuss isn't a girl. He's part owner of this newspaper."

"I can't help it," explained the reporter. "That's where he was all evening."

★ LAST CHUCKLE: Sign on parked car: "Printer, inside attending to business." Note left with traffic ticket: "Police-man, outside attending to business."





This Cylinder Press, made in 1832 by Robert Hoe of New York, was an original model, copied after a principal of Koenig's machine. It contributed to the growth of the newspaper in America.

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8 Pt. Imperial with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

9 Pt. Imperial with Italic

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ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

8 Pt. De Roos with Italic

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ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

10 Pt. De Roos with Italic

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ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

12 Pt. De Roos with Italic

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ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

14 Pt. De Roos with Italic

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9 Pt. Bodoni Book with Italic

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7 Pt. Waverley with Italic

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ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

12 Pt. Vogue Extra Bold Condensed with Oblique

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ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345

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20 Pt. Vogue Extra Bold Condensed with Oblique

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22 Pt. Vogue Extra Bold Condensed with Oblique

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24 Pt. Vogue Extra Bold Condensed with Oblique

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26 Pt. Vogue Extra Bold Condensed with Oblique

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28 Pt. Vogue Extra Bold Condensed with Oblique

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30 Pt. Vogue Extra Bold Condensed with Oblique

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32 Pt. Vogue Extra Bold Condensed with Oblique

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